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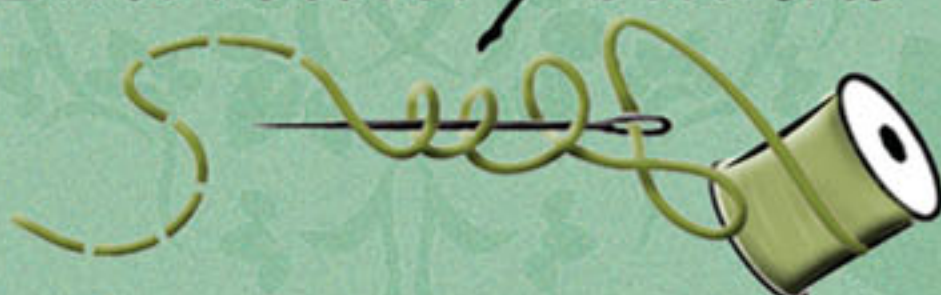
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Add an extra layer of ooh and aah to this spa bundle!
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DESIGNS IN MACHINE EMBROIDERY

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Between Friends

Did you ever think of combining spray paint, stencils and embroidery? I sure didn't so I was quite impressed when staffer Denise Holguin popped into my office sporting one of her recent creations. She's had fun decorating t-shirts and she's come up with quite a few renditions as seen in this on-going series, Subtle Tees. She started with purchased stencils then advanced to drawing her own and using an electronic cutter to precisely cut the stencil. The end result? Fabulous! You can download a free Lattice stencil artwork file to try this yourself. You'll need a digital cutter to get the same results.

Stitching for yourself is rewarding but stitching for yourself and a little loved one is even more fun. Marsha Kirsch's Puzzle Piece Quilting, page 34, shares an ingenious method for creating one-of-a-kind jackets for mommy (or grandma) and a little one. Lots of fabrics come into play here so just picking out the fabrics would be an enjoyable adventure.

"Do you listen to your machine? Do you know what it's telling you?"

What little girl doesn't love helping in the kitchen? When her apron matches her doll and mom's apron, she knows she's part of the cooking team. This oh-so-easy project can be stitched in no time and turns an afternoon baking session into a memorable occasion. See how Maureen Egan does it on page 58.

You will find eight different approaches to quilting with your embroidery machine in this issue. We've covered everything from appliqué, intricate piecing, 3-D flowers to rows of dainty embroidered flowers and more. Our cover quilt, Patchwork Garden on page 30, is scrumptious. Each tiny flower, bumble bee or butterfly has been delicately stitched in perfect horizontal rows. Flanked by charming patchwork, these embroidered rows made me swoon. I hope you enjoy this project as much I did.

Thinking of moving up to a multi-needle machine? Great Scott introduces us to four women who stitch for a living – in four very unique niches. He'll walk you through the numbers to see if this is something that would work for you.

If you already have a multi-needle machine, Marie Zinno illustrates how to clean and maintain it so that it's humming along whenever you need it. Speaking of humming, she knows when her machine is in need of a cleaning by the way it sounds. Do you listen to your machine? Do you know what it's telling you? Turn to page 56 to learn more because her advice works on any machine.

Happy Stitching!

Eileen Roche

Eileen Roche,
Embroidery Expert &
Editor of Designs in Machine Embroidery

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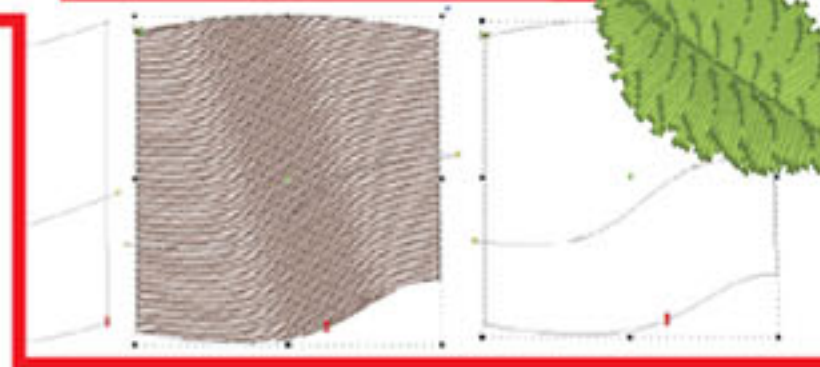
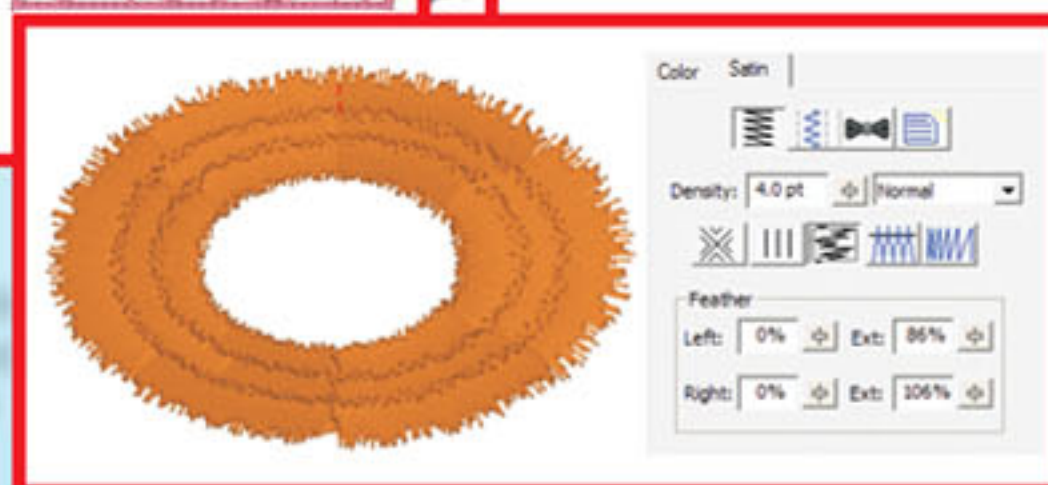
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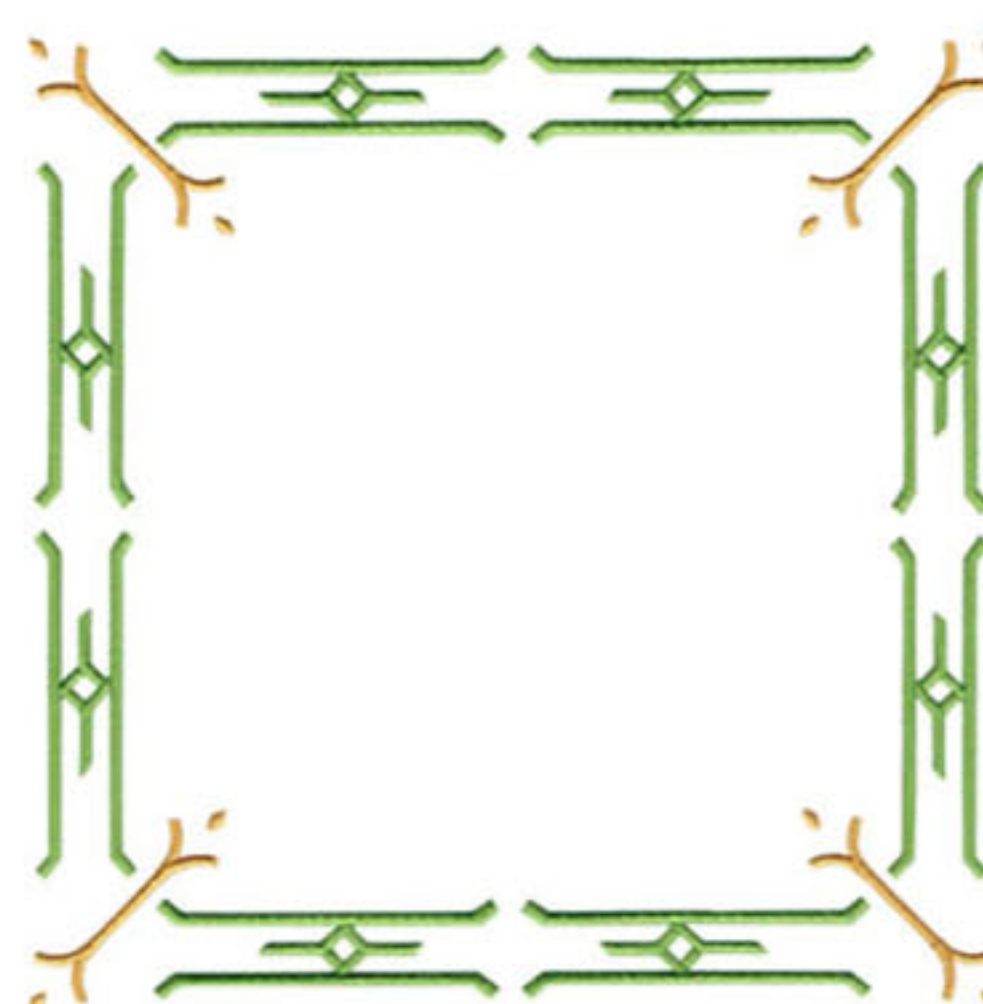
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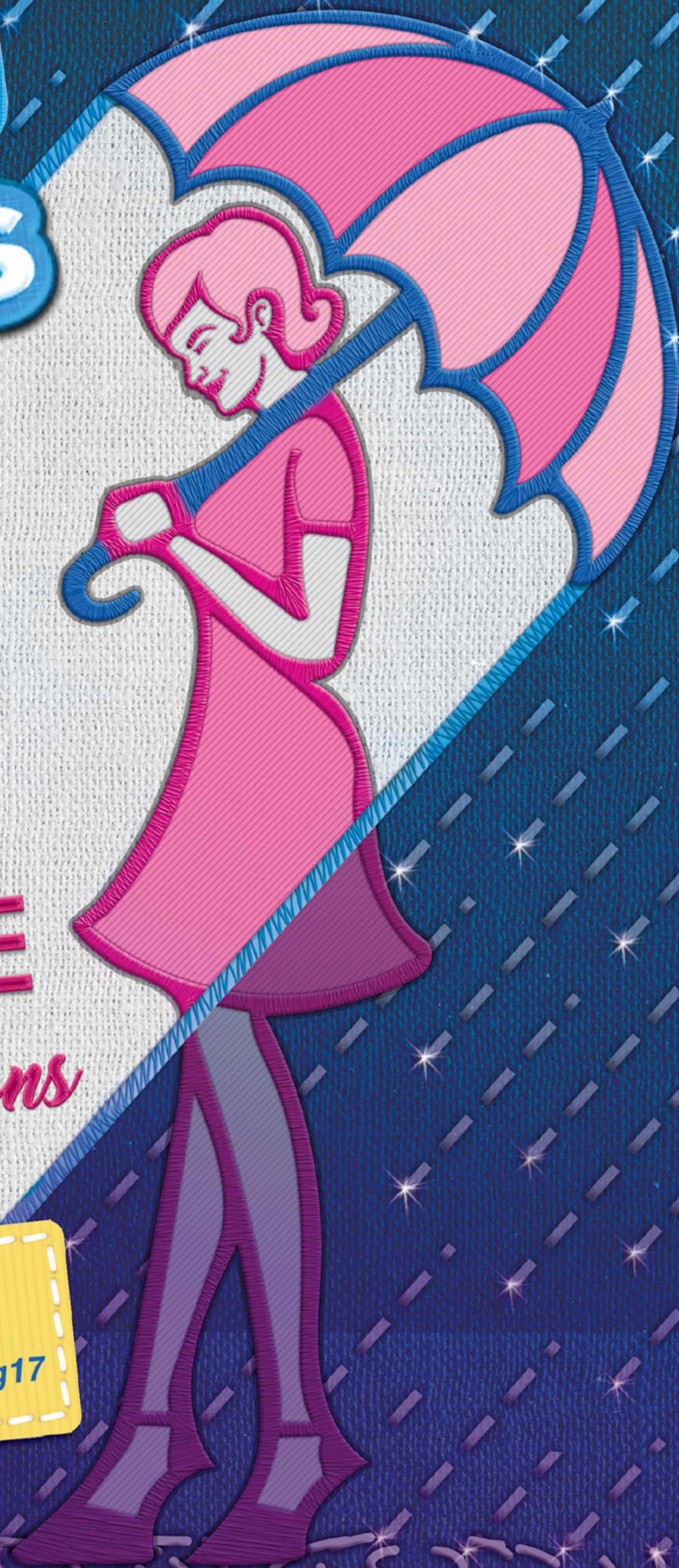
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Placemat #2

Placemat #3

Placemat #4

Simply Quilted

with
Embroidery

By Nancy Zieman



Placemat #1

Quilting with an embroidery machine certainly makes easy projects even easier! It also presents the opportunity to experiment with color and embroidery design combinations. I love how machine embroidered quilting adds the look of complexity with effortless simplicity....

Embroidery Products

Amazing Designs® Good Night, Sweet Dreams Embroidery Designs CD (CQOGND)
Baby Lock® Designer's Gallery Size Works Software

Supplies

1 $\frac{3}{8}$ yd. ombre fabric
 $\frac{1}{3}$ yd. binding fabric
1 $\frac{1}{4}$ yd. 30" Embroidery Batting

Helpful Notions

Spray starch or Best Press™ Starch Alternative
Sewing With Nancy's Strip and Twist Hexagons Template (with instruction book)
Klasse Quilting Needles, size 80/12; and Klasse Embroidery Needles, size 90/14
Curved embroidery scissors
Erasable marking pen
 $\frac{1}{4}$ " or patchwork foot
Straight pins
Walking Foot or Edge Joining Foot
Optional: Translucent foundation paper for printed templates
Optional: Sewer's Fix-it Tape
Optional: Quilt with an Embroidery Machine in 8 Easy Lessons by Eileen Roche or, Stress-Free Quilting with Machine Embroidery by Nancy Zieman

Threads

Madeira Polyneon Threads: I used colors 1832 and 1911.
Prewound bobbins
Or, several bobbins wound with the Polyneon threads
Matching all-purpose thread

Note: Embroidery products, supplies, and threads are available at Nancy's Notions® www.nancysnotions.com. For Baby Lock® Designer's Gallery Size Works Software, visit www.babylock.com.

Step 1. Create Ombre Placemats

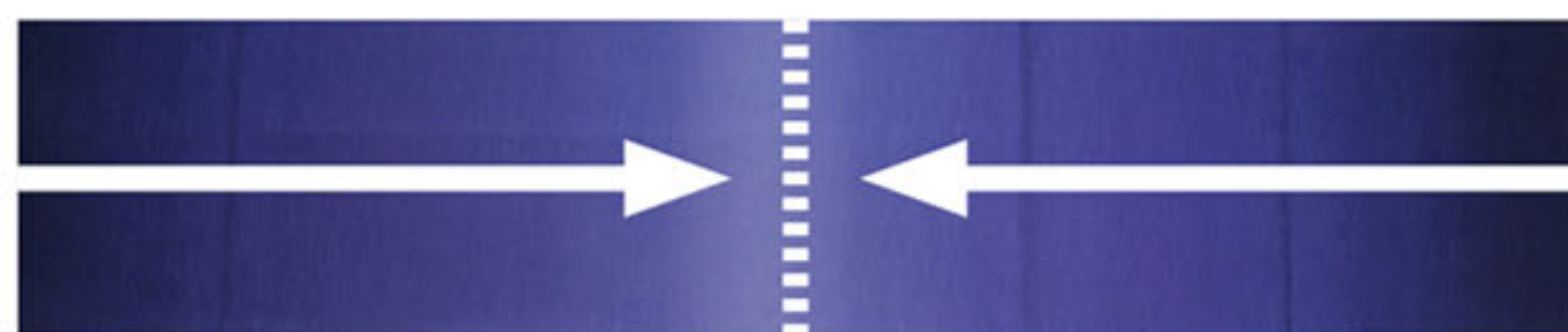
Approximate Finished Size of each: 12" x 14"

Select and prepare fabric. (I chose a "single" color ombre, it made embroidery thread selection much easier later on.) Stabilize the fabric using spray starch or starch alternative, such as Best Press.

Fold fabric, end to end, aligning selvage edges, and wrong sides together.

Determine the center of the ombre, using one of these two methods:

Option 1: Measure an equal distance in from each selvage edge and mark the center of the folded fabric.



Option 2: Determine the single or central color "stripe" in the ombre print. Measure that width and divide in half for the center of the stripe. Mark as center of the folded fabric.

Cut strips:

Cut along the marked center, as determined using options 1 or 2, above.

Cut 2 ½" wide strips, beginning from the center cut. Generally, you should get 16 strips (eight matching pairs) from 42" wide fabric.

Label the strips 1 - 8, from lightest to darkest.



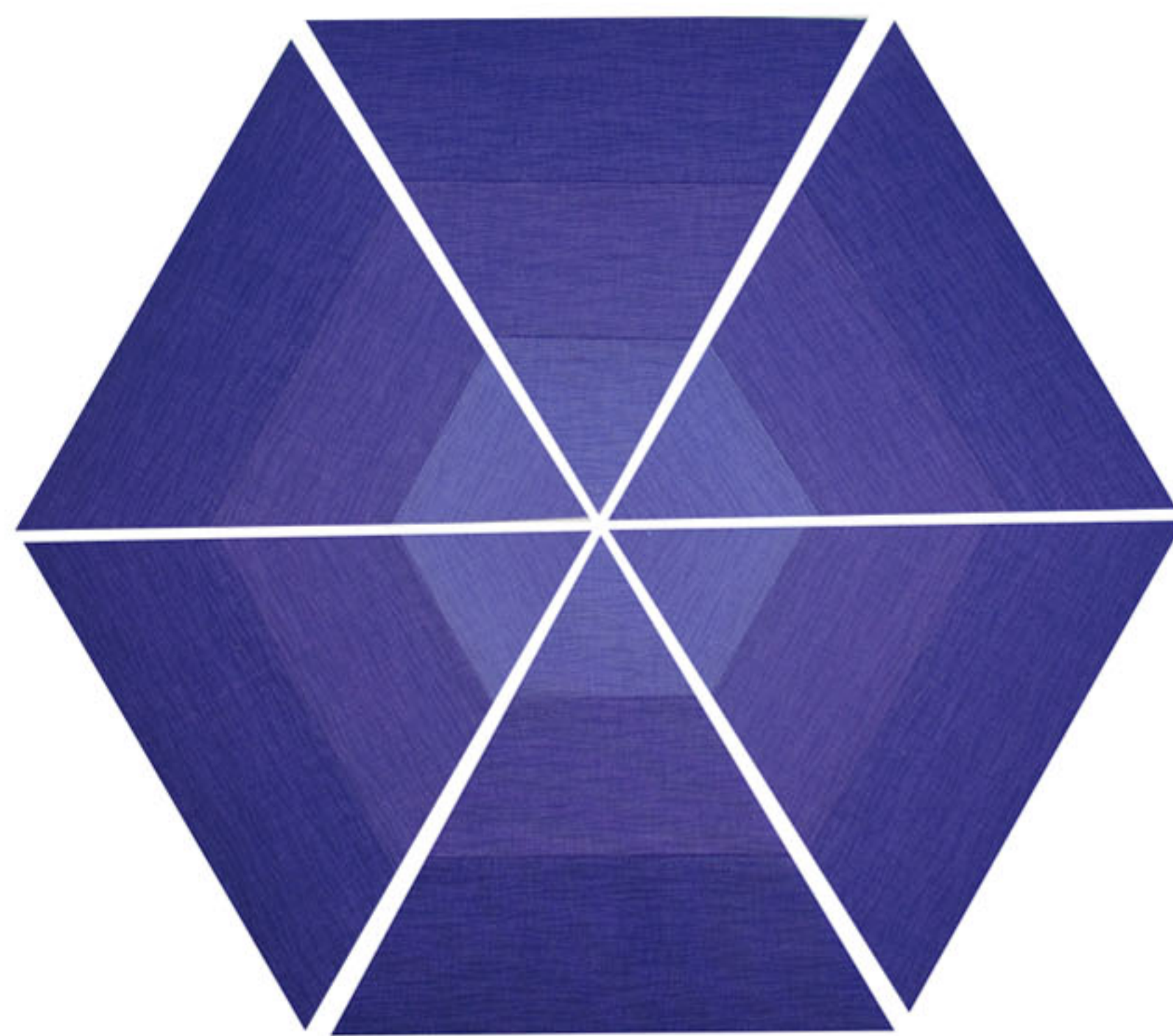
Organize strips into sets of 3 strips for fabric strip segments, or "strata" assembly. To achieve a value change, group strips 1, 3, and 5 together for strata 1 and strips 2, 4, and 6 for strata 2.

Refer to pp. 1 and 2 in the Strip and Twist Hexagon Template instruction book for strata assembly and cutting.

Group 6 identical triangles together for each placemat.



You should have triangles for eight hexagons. Arrange each grouping so one color is centered and the lighter, or darker, of that color becomes the perimeter, as pictured.





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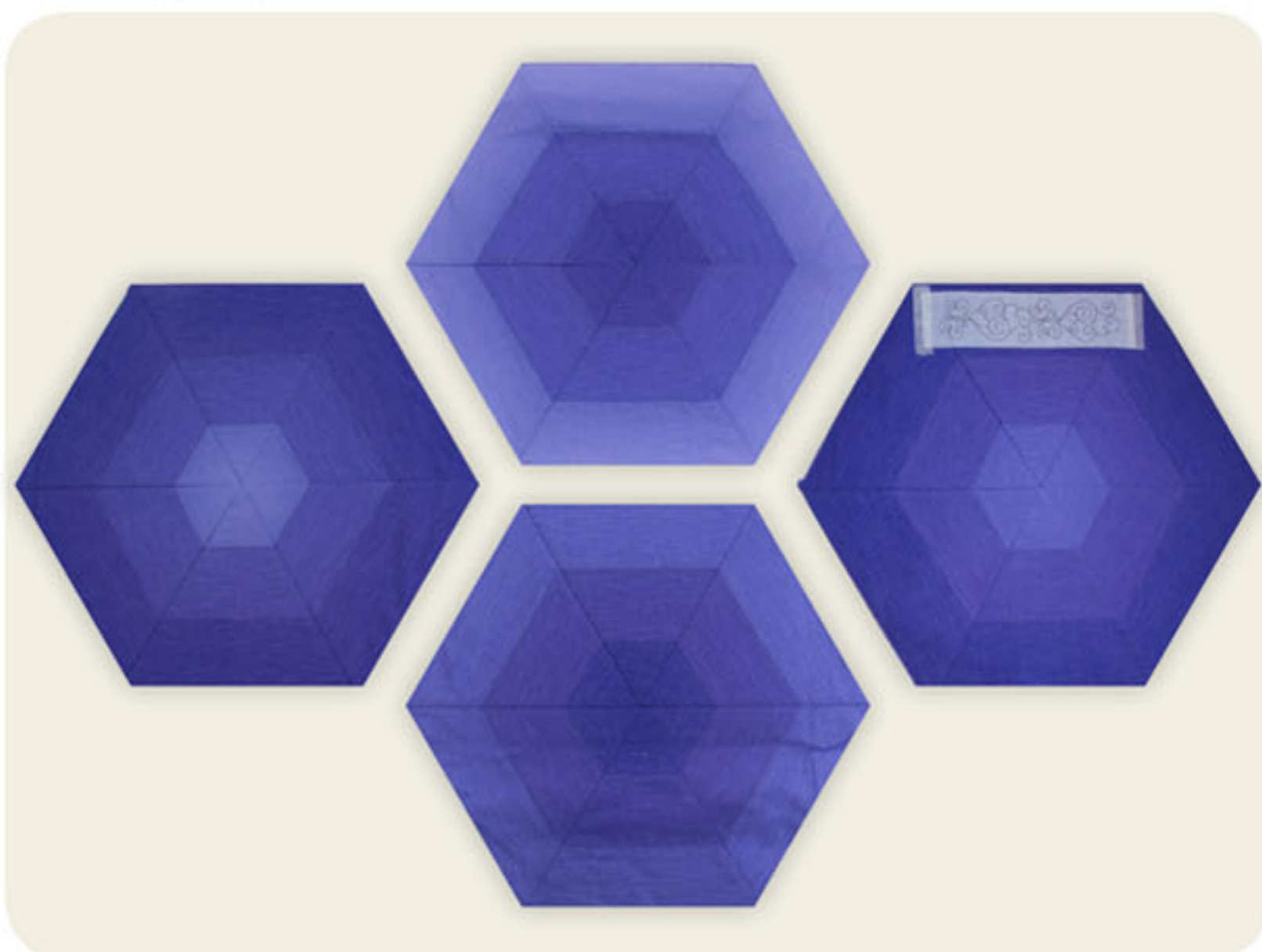


661 Built-In
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Assemble each placemat top following step 2 of the Bonus Trivets section, on page 15 of the Strip and Twist Hexagon Template instruction book.

Step 2. Layer and baste the placemats for machine embroidered quilting.

Place the embroidery batting on a flat surface. Position four pieced hexagons, right side up, over the batting as pictured.

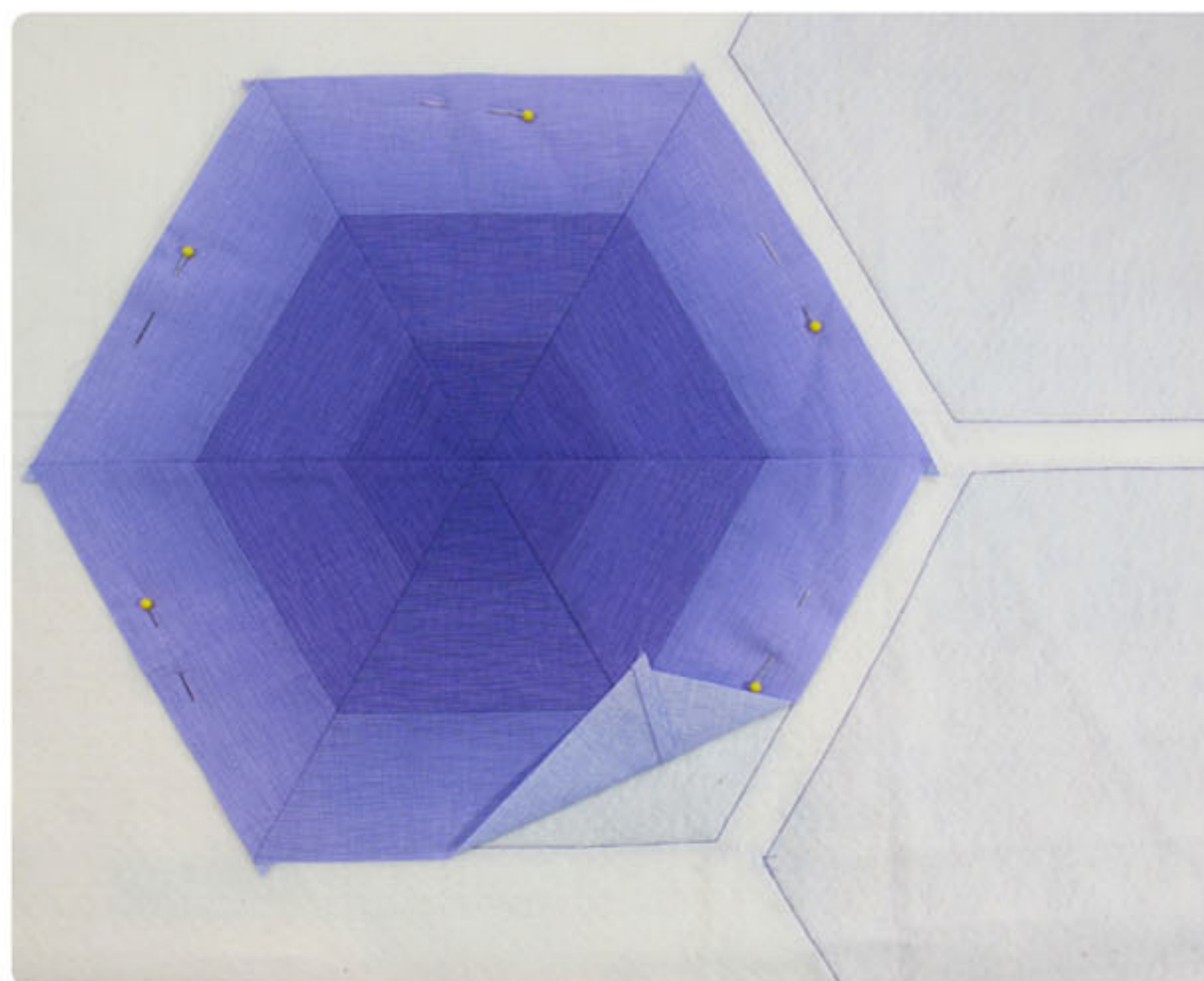


The placemat hexagons can be positioned fairly close together to save space.

Pin baste the placemat hexagons to the embroidery batting, pinning close to the fabric edge.

Set up your sewing machine for traditional quilting, following step 5 on pg. 6 in the Good Night, Sweet Dreams Embroidery Designs CD instructions. Baste around the outer edges of each placemat, using 1/8" seam allowances, and removing pins as you stitch. Since these projects are quite small, additional stitching within the placemat is optional.

Use the remaining four pieced hexagons as the placemat backs. Position and align each "back" over the visible basting stitching on the wrong side of the embroidery batting. Pin in place and then baste the backs in place.



Step 3. Position and Embroider Quilting Designs

Select embroidered quilting designs 502, 505, 508, and 510 from Good Night, Sweet Dreams, or quilting designs of your choice. You may also download the four butterfly/heart quilting designs, free, at www.nancysnotions.com/dimeV103

I used just two combinations of designs for the four placemats, allowing the ombre hexagons and embroidery thread colors to make each look unique. Placemats #1 and #2 feature designs 508 and 510. Using sizing software, enlarge design 510 approximately 150% (181.5mm x 181.1mm) for placemat centers.

Nancy's Tip

Due to its intricacy, I highly recommend using a software specifically for resizing this design. Well worth the extra time!

Enlarge design 508 to approximately 136.9mm x 32.4mm and repeat in each outer edge section of the hexagons for placemats #1 and #2.

Nancy's Tip

Generally, I would try to quilt/embroider from the center to the outer edges of a project. For placemats #3 and #4, I wanted to be certain that the design I had my heart set on would not get stitched over, so I stitched the outer sections first. I then positioned and stitched the designs for the center.

Placemats #3 and #4 feature designs 502 and 505. Enlarge design 505 104.4mm x 104.4mm and repeat in each outer hexagon section. Also enlarge design 502 59.2mm x 56.6mm, but position to repeat only three times for center quilting.

Print templates of the designs you wish to use. If you enlarged the design, remember to print new templates.

Note: Although you can use conventional printer paper to print templates, using Translucent Foundation Paper allows you to see through the paper, making it easier to align the designs. Be sure to trim away excess paper from around the design for easier arranging.

Position and secure template(s) with Sewer's Fix-it Tape. Hoop, keeping template within the embroidery area of the hoop.



Set up your sewing machine for embroidered quilting, following the user's manual and step 6 on pp. 7 and 8 in the Good Night, Sweet Dreams Embroidery Designs CD instructions.

Embroider placemats, repositioning templates as needed for each hexagon section.

Remember to have fun with threads too! I enjoyed using just two thread colors and stitching in areas where the thread would contrast with the fabric color.

Nancy's Tip

*Be certain to look for more techniques for machine embroidered quilting in Eileen's book *Quilt with an Embroidery Machine in 8 Easy Lessons* or my book *Stress-Free Quilting with Machine Embroidery*.*

Step 4. Bind the placemats

Bind the set of placemats following the instructions included in the Strip and Twist Hexagons Template instruction book, pp. 16–18, or use your favorite technique.

Encourage your feeling of accomplishment with cheerful projects; easily quilted on your embroidery machine!



*Nancy Zieman is host and executive producer of *Sewing With Nancy*® on public television and founder of Nancy's Notions®. Embroidery thread, supplies, and a free catalog are available from Nancy's Notions®. Call 800.833.0690 or visit the Nancy's Notions website at nancysnotions.com.*



Subtle Tees

By Denise Holguin

Article highlights:

- Create a stencil to use for spray painting
- Make your favorite colors pop
- Turn test designs into patches
- Turn a mistake into an opportunity!

The fabric spray painting adventure continues in this issue!

Stencil Fun!



Download a free Lattice stencil artwork file!
Visit www.dzgns.com.
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You will need an electronic cutting device and depending on the device, you may need software to convert the file to a format your machine can read.

I used a piece of Print & Stick Target Paper to make my Lattice template. I wanted to be able to stick the template on to the shirt with ease.

Once cut, I peeled away the paper side of the Print & Stick Target Paper. I placed the template centered on the shirt, point side up and applied spray paint.



Embroidery

I don't normally wear sugar skulls but I was drawn to this design from Embroidery Online. There are so many colors and while it's a bit avant-garde for my taste - I have discovered I love wearing it (nearly every week!)

Make It Pop!

The key to making all the wonderful colors pop off the blue shirt: using white applique fabric as the base. It gives a clean, stark canvas for the thread colors to pop off the shirt.

Colors

Since I used white applique for the base of the design, I could confidently include blue and pink thread colors to match the garment. The thread colors won't get lost on the blue shirt. In fact, they create a more cohesive, professionally designed shirt. It's as if everything was planned! If you find you're at a loss to find thread colors that pop off your favorite colored shirt, consider applique as an option.

Keep Track

As you stitch a test of the design, make notes or arrange the thread colors in the order that you use them. This will make it easier when you stitch the final garment.

Bonus

The test stitch-out was begging to be repurposed. I trimmed around the embroidery, leaving about a ¼ inch all the way around. Using the Patch Maker Kit, I turned my test stitch-out into an iron-on patch! Don't miss the opportunity to reuse your test stitch-outs.



Design: Floral Sugar Skull
 Applique #21027-19

Company: Embroidery Online
 / www.embroideryonline.com

Visit
 Eileen's Machine
 Embroidery Blog
 for more detailed
 instructions.
 Search:
 "spray paint"

www.dzgns.com/blog/

Quoth the Raven... Keep Trying!

This t-shirt is a lesson on turning mistakes into opportunities. I didn't heed my own advice when I spray painted the shirt. The big reveal of my spray paint work was the unfortunate (and avoidable) overspray. How disappointing! Rather than throw the shirt away I decided to turn the spray painted portion into applique fabric for a new shirt.

Design: Ravenheart

Company: Urban Threads / www.urbanthreads.com



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Looking for a worthy project for your favorite design collection?

Here's a fast, easy wall hanging that will uniquely showcase that collection. It's also quite fun because you decide the finished size of each embroidered block and create the layout and dimensions of your piece. Using the same solid or tonal background and binding fabrics for each block gives the project cohesiveness.

Embroider each design on its own piece of fabric, in the correct size hoop, with the appropriate stabilizer for the density of the design. Tear-away stabilizer was used for these designs in both the 5" x 7" and 8" x 8" hoops. When each block is embroidered, carefully remove the stabilizer and press. The key to this project's artsy look is the variety of the block sizes.



Main Quilt: 25" x 38"



Playing with Blocks

By Katherine Artines

Embroidery Products

Embroidery Designs: Ladies in Line by Kreations by Kara available at www.KreationsbyKara.com

Supplies

Tear-away stabilizer

1 yd. Black quilt background fabric

½ yd White block background fabric

Black and white binding fabric: amount depends on finished quilt size and straight vs. bias cut strips

Batting

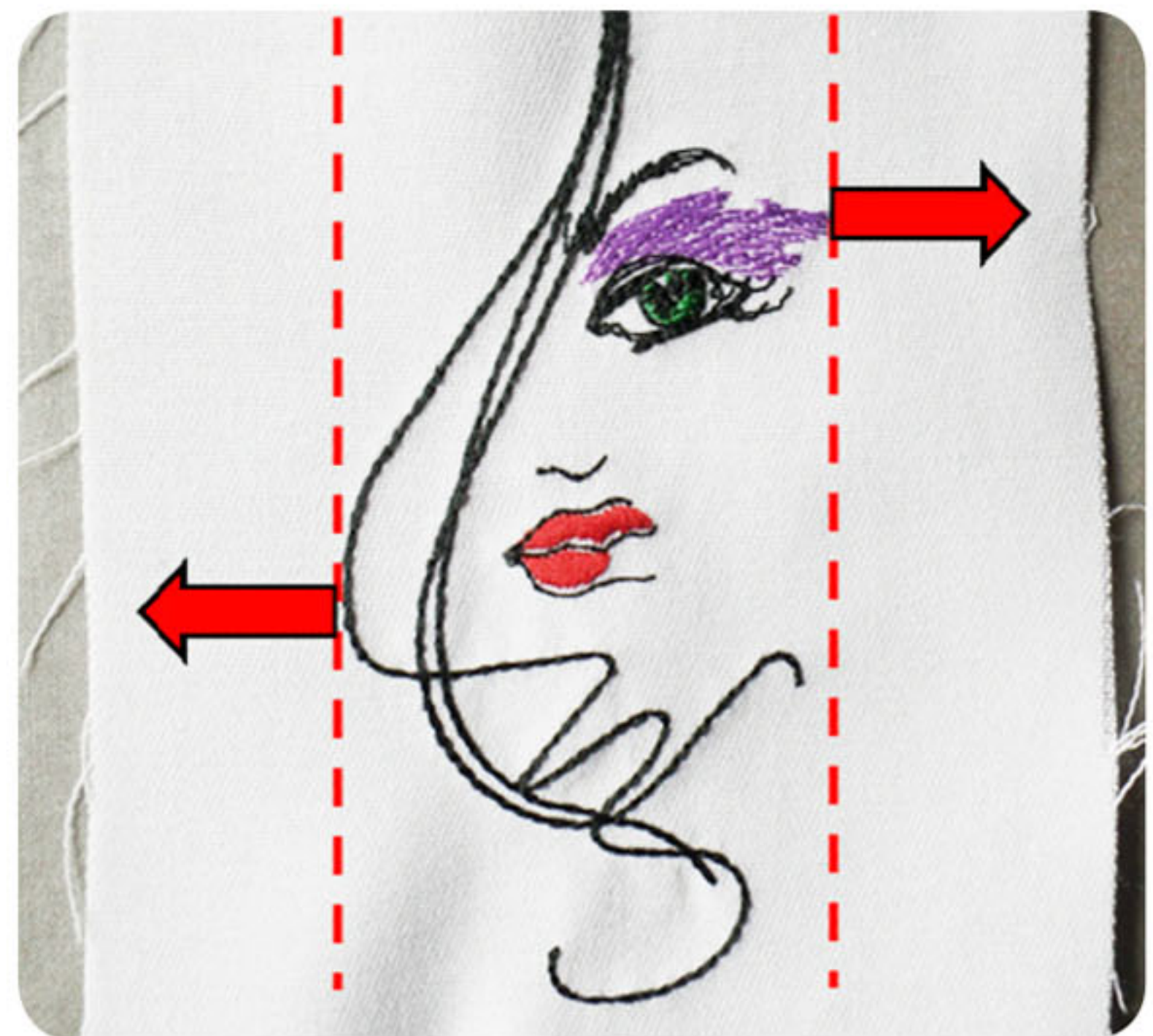
Optional: jewelry pieces, buttons, chain

Katherine's Tip

Each design will dictate how much excess to trim away. Most of these blocks were trimmed as rectangles, not squares. One block might leave 1 ¼" top/bottom margins with side margins of ¾". Another may have larger side margins than the top/bottom margins. Be sure to add a ½" seam allowance to each side as you trim. In this project the largest block is 7" x 9" and the smallest is 5" x 7".

For each design, lay a piece of batting behind the embroidered block. Quilt as desired. Place the ruler on the farthest point of the embroidery to measure the amount you've decided to trim away.

Measure out from the farthest point of embroidery to desired measurement.



Once trimmed, sew the binding around each block. In order to make the binding prominent, cut all binding strips 1 ½" and sew with a ½" seam allowance. Bring the binding to the back side of the block; no need to fold under the raw edge. Press and pin. From the front, stitch in the binding's ditch; catching the binding on the back side.



You should now have each embroidered block completed as a stand-alone quilt block with only batting, no backing, and the raw edge of the binding stitched down from the front.



Play with placement of all design blocks until a pleasing layout is reached on the black background quilt fabric. Take a digital picture of the layout.

Two of the designs look as if they were stitched on the completed black quilt. However, the black background is actually made of three columns. The left column was cut to the width of the completed/trimmed embroidery design pieced into the column. The right column was cut to the width of the embroidery design used at the top right. The center column was then cut to make up the width needed for the chosen layout measurement.



The three columns were pieced with a $\frac{1}{4}$ " seam allowance. The seams are not noticeable because some of the mini blocks overlap the seams. One design was completed on black as a stand-alone block and hangs from the bottom of the quilt.

Decide the size needed for the background quilt based on the layout. Add 3" to all sides to this measurement.

Katherine's Tip

No stressing about this part! For those of you who need to create an impeccable quilt, do the math. For those of you who sometimes wing it—like me!—just rely on what is pleasing to the eye. No worries for either group—you can always move the embroidery blocks a bit to fit the completed black background.

Place all finished quilt blocks aside. Make a quilt sandwich with the black background fabric, batting, and backing with the measurements. Use a lot of pins to hold everything together! Using the digital picture of the desired layout, pin the design blocks back in place on the background quilt sandwich. Stitch each block to the quilt just inside the binding, leaving the binding free and dimensional.



When all design blocks are stitched in place, quilt the rest of the black quilt as desired. I simply stitched a number of straight lines from the edges of the design blocks to the edge of the quilt. Areas were left free of quilting so that embellishments—jewelry, beads, pearls—could be added. This finished quilt is 25" x 38", excluding the hanging block.

I loved creating this art wall hanging. You may have noticed no software for me this time! Just the pure joy of embroidering beautiful designs. This project is simple and quick because there are no points to match or precise placement. Just have fun with the blocks until you like what you've built—child's play!





This wristlet is perfect to take along on a quick trip when all you need is your keys, ID and phone. Customizing your wristlet is easy when you choose your favorite colored fabrics to sew.

Embroidered Wristlet Bag

By
Diane
Kron,
Software
and Embroidery
Projects Manager
for Designer's Gallery™

Embroidery Products

Baby Lock® Destiny II sewing and embroidery machine

Supplies

Indygo Junction Quilted Wristlet pattern

Baby Lock Ultra Soft Stabilizer

Baby Lock Shape-Flex Interfacing for bottom

Baby Lock Tear-Away Soft Stabilizer

2 contrasting fat quarter pieces of fabric for flying geese

½ yd. contrasting fabric for background fabric

¼ yd. lining fabric

1 1 ¼" D-Ring

Madeira® sewing and embroidery thread

Temporary spray adhesive

General sewing supplies

At the Machine

Follow the directions for the Inset Flying Geese Version of the Indygo Junction Quilted Wristlet pattern. Cut and piece the sections together. Fuse the Ultra Soft Stabilizer to the wrong side of the pieced section.

Create the Quilting Stitches



Stamp Key Key



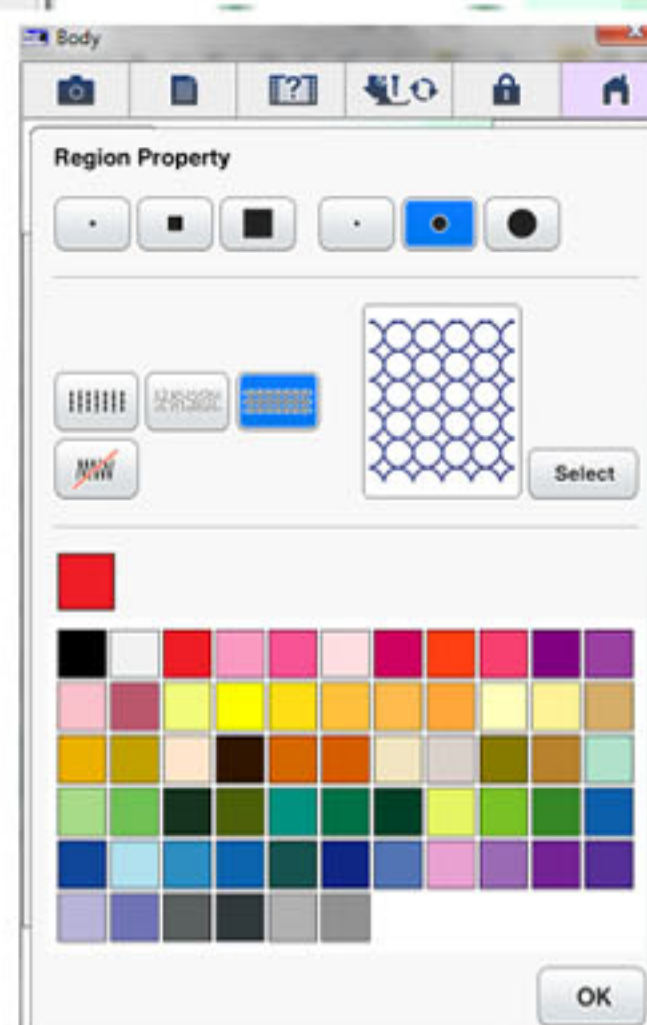
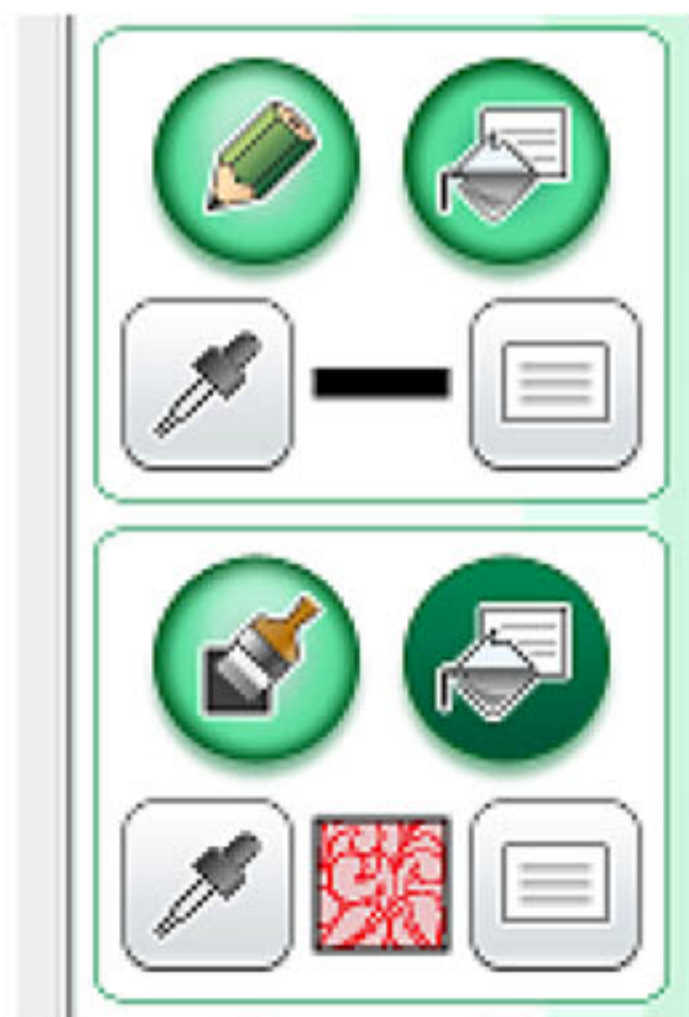
Frame Embroidery Key

Select the IQ Designer icon. Click on the Stamp Key.

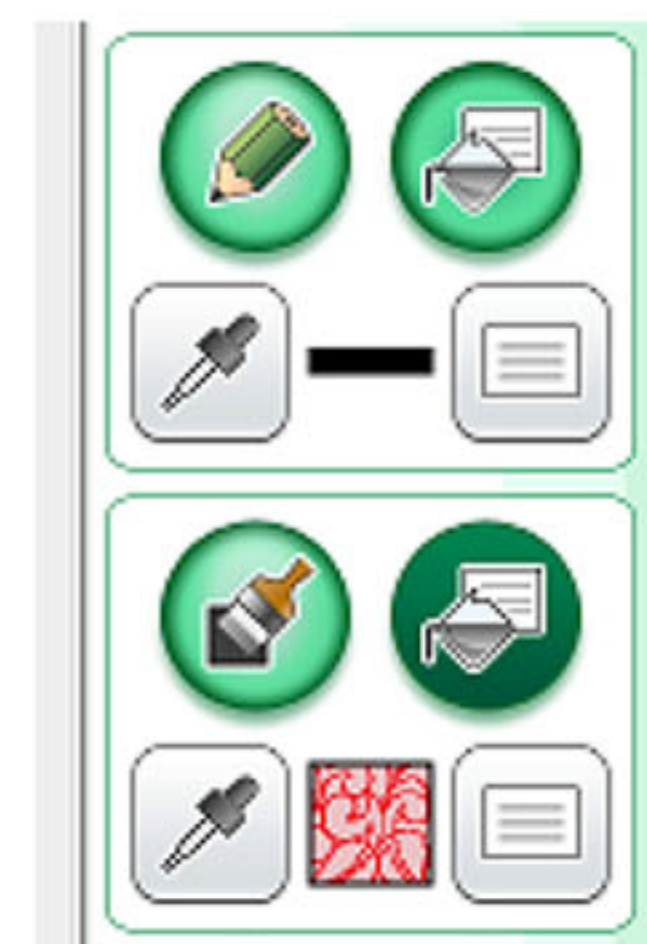
Select the Frame embroidery key. Select the 36cm x 24cm as shown and click OK.



To fill the hoop with the open fill design, click on the bottom right icon to select the menu. Click on the fill icon as shown below inside the red box to show the 10 Fill Stitch Patterns. Select the circle pattern along with the thread color of your choice.



Click on the fill icon and click anywhere on the workspace to place the fill inside the hoop.

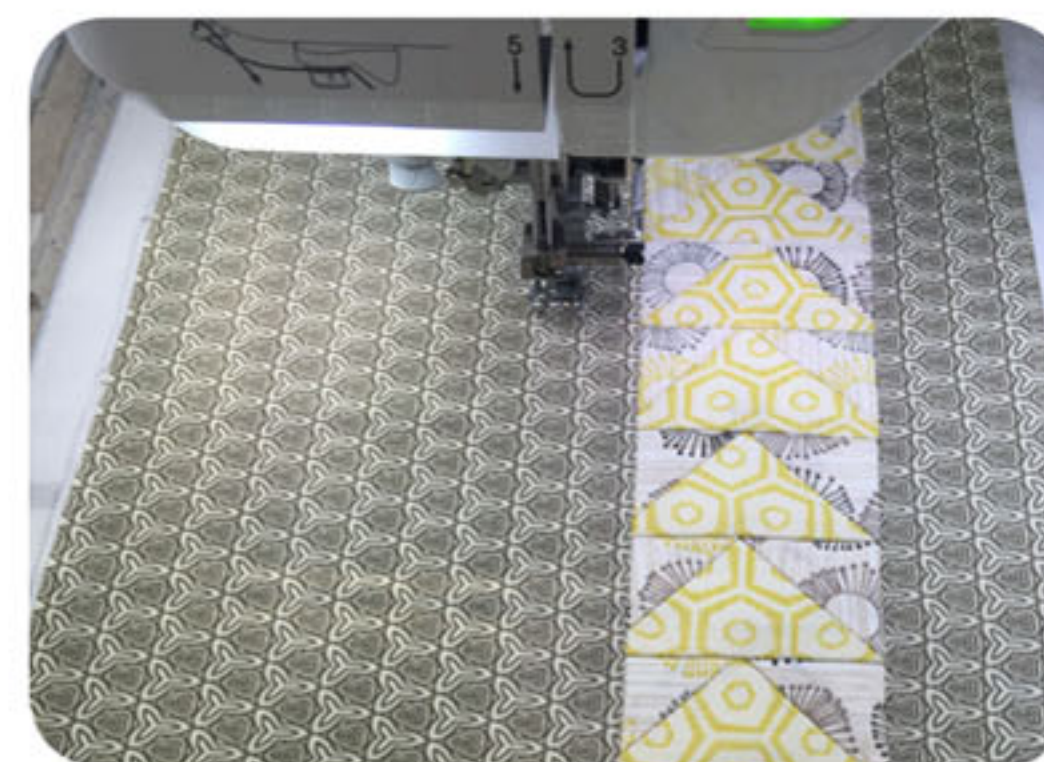


Click on Next to proceed to the Stitch Properties field. Click on Sizing and reduce the size of the fill by 50%. Click on the Outline icon and set the outline to off.

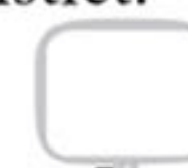


Embroider

Hoop the Baby Lock Tear-Away stabilizer in the 360mm x 240mm hoop and spray with temporary spray adhesive. Center the pieced fabric in the hoop with the top edge ½" from the hoop's top edge. Attach the hoop to the machine. Embroider the design. Remove the embroidered section from the hoop. Trim the section to 14 ½".



Set up the machine for sewing and continue with the pattern instructions to finish the wristlet.





Quilting

with an Embroidery Machine

By Eileen Roche



Quilting with an embroidery machine is fun and rewarding. There are so many aspects of 'quilting' that you can complete with your embroidery machine, everything from piecing blocks to applique to actually quilting a whole quilt. It's a complicated process but I believe there are three key factors to successfully quilting a whole quilt on an embroidery machine.

1. Control the weight
2. Give yourself some wiggle room in the hoop
3. Allow the embroidery arm to move freely

Keep It Light

Control the weight of the quilt by selecting batting that is lightweight yet lofty. I use 100% wool batting – its natural fibers are lightweight and breathable. Cut the backing and batting larger than the finished quilt to allow for hooping. Add about 8" to both the height and width of the quilt. This makes hooping near the edges much more manageable.

Select the Right Hoop

Although we've always been taught to use the smallest hoop available for a design, in quilting, that's not necessary. Quilting designs are low-count, light density, running stitch designs and require a minimum of hoop tension. A large hoop provides wiggle room to let you move a design within the sewing field to connect to a previously stitched design or fill a specific space.

Speaking of hoops, the main difference between quilting with a standard embroidery hoop and quilting with a magnetic hoop is the rehooping process. Let's face it, quilting means hooping and rehooping and rehooping! Often, a quilt will require 50 hoopings to get the job done. If you're using a standard hoop, you have to transfer the hooped quilt from the machine to a flat surface to unhoop, advance the fabric, rehoop, transfer and attach the hooped quilt back on the machine. You'll do this fifty times!

When using a magnetic hoop, just slide the top frame off the quilt, advance the fabric and drop the magnetic frame back in place. Everything happens right 'under the needle'. It's a streamlined process.

Allow the Embroidery Arm to Move Freely

The only way to successfully quilt with your embroidery machine is to keep the quilt from dragging on the hoop and embroidery arm. The quilt must be suspended above the machine bed to eliminate this drag. Some sewing furniture tables have large flat extensions behind the machine and that's a good solution as long as the whole quilt can stay on the table. Without the extended table, you'll have to get creative. Place an ironing board (set at the same height as the table) behind the machine. Move the sewing machine to another area in the home – the dining room or even a bedroom. Place the sewing machine table next to the dining table or bed to make an extended surface. Cover the surface with a vinyl tablecloth to let the quilt glide over the surface. Often, this is adequate space to support small to lap-size quilts during the embroidery process.

On small projects like table runners, a chair or stool can hold the excess fabric.



Furniture

Once you get to twin size and up, care must be taken to keep the whole quilt on top of the table. Roll the bundle at the right of the hoop to keep it from falling into the sewing field. You can pin or clip the roll. Hoop Guards for magnetic hoops create a barrier between the sewing field and the quilt bundle. They snap onto the magnetic frame and stay in place during the machining process.



There are two frames available for machine embroiderers that hold the quilt above the machine bed. They are the shortE – the Embroidery Shortarm with a Long Reach and the Weightless Quilter. In all transparency, I am the inventor of both frames. Since I've spent the past 20 years trying to quilt with my embroidery machine(s), I've learned the challenges and how to overcome them. These two inventions are the results of my journey.

The shortE sits on any table and can accommodate twin to king size quilts. The base sits under the embroidery machine.



One fabric rail extends behind and above the machine while the other sits below and in front of the machine. A quilt sandwich is pinned to leader fabric at the top and bottom of the quilt and the quilt is rolled onto the fabric rails.



Continued on Page 54...



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JANOME
WHAT'S NEXT

a story in every stitch

Patchwork Garden

By Janet Sansom



Please read through all instructions before starting your project. All seam allowances are $\frac{1}{4}$ ", unless otherwise stated and are included in the measurements given.

Finished Quilt Size: Measures 52" x 56"

Embroidery Products

Fiorella Collection by Janet Samson
available at
www.embroiderystash.com

Supplies

1 $\frac{1}{2}$ yd. white quilter's muslin
 $\frac{1}{2}$ yd. of 4 different coordinating fabrics
1 $\frac{1}{3}$ yd. border fabric
 $\frac{2}{3}$ yd. for sashing and binding
Batting
Backing
80/12 Universal machine needle for construction
80/12 Embroidery needle
Tear away stabilizer
Rotary cutter and cutting mat
Spray starch

Note: Use cotton quilting fabrics, pressed and starched. Hoop with tear-away stabilizer. Refer to the instructions that accompany the Fiorella collection for the designer's specific recommendations.

Embroidery Instructions

The embroidery design set includes:

33 designs (each 90mm x 90mm), plus 15 continuous designs (each 90mm x 180mm). The larger designs include stitched alignment marks for continuous borders.



Cutting Instructions

Cut the fabric for the embroidered rows larger than the finished size to accommodate shrinkage and hooping. Cut the strips the width of the fabric (45") by 9". It's a good idea to measure the width of your hoop and use that measurement to cut the fabric strips.

Embroider the Rows

Each embroidered row consists of five continuous designs (the 90mm x 180mm designs) and one single design (90mm x 90mm). Draw a removable line across the width of the fabric to use as a centering line for all of the embroidery.

Download the designs to your machine. Hoop one end of the fabric strip, centering the line and stitch your first design. Rehoop using the alignment marks to connect the second design with the first design. Complete the row. Remove from the hoop, cut any jump stitches and gently remove the tear-away stabilizer. Remove the alignment marks.

Iron face down on a thick towel (this prevents flattening the embroidery) and spray starch.

Trim the embroidered row to 40.5" x 7.5" making sure the embroidery is centered.

Repeat this process to embroider the remaining two rows.

Piecing Instructions

Patchwork

8 rows of 16 blocks are required.

Cut strips of fabric 3 inches by width of fabric. Arrange so you have a balance of colors and pattern, stitch four strips together at a time, press seams to one side. Sub cut the strips into 3", stitch the sub units together to make 16 blocks. Press seams to one side.

Piece two rows of 16 blocks aligning the seams at the intersections.

Corners of border

Make four, 4-patch blocks in the same manner.

Vertical sashing

Cut eight, 1" strips the width of the fabric, trim to 40 1/2" long.

Cut four 1" x 5 1/2" strips for the border corner.

Horizontal sashing

Cut three 1" strips the width of the fabric and join on the bias to create two strips 55 1/2" long.

Top and Bottom Border

Cut two borders 40 1/2" x 5 1/2".

Side borders

Cut two borders 44 1/2" x 5".

Using the photo on page 31 as a guide, assemble the quilt top.

Stitch 55 1/2" long sashing cut earlier to each side of quilt

Border

Stitch the 5 1/2" sashings to one side of each of the corner blocks. Stitch the corner blocks (sashing side) to the top and bottom of each of the two remaining borders, press seams to sashing. Center, pin and stitch to sides of quilt, press seams to sashing.

Backing

Cut the backing fabric into two equal lengths, remove the selvedge and piece. Press the seam open. Cut the backing and batting 10cm (4") larger than the quilt top on all four sides.

Quilting

This quilt was machine quilted by Desley Maisano of Addicted to Quilts, who stitched in the ditch around sashings. She stippled in and around the top of the embroidered blocks and did a curl motif along the bottom. The patchwork blocks were cross hatched and the border has a curl motif.

To finish, trim and bind.



Resources



This design set can be purchased as an automatic download from www.embroiderystash.com or on CD from Donna Cagle phone 256 656 1268 or email: sewing@comcast.net

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GET THE SCOOP ON IN THE HOOP pg. 62

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Puzzle Piece Quilting

By Marsha Kirsch

Remember when you played with puzzles as a child? You had to fit all the pieces together to complete the picture. Remember the satisfaction when you finally finished? Well, here's your chance to use all your well-practiced puzzle skills in a fun sewing project: the puzzle-pieced jacket. Your goal is to fit all of the fabric pieces into a delightful pattern that will yield great satisfaction when you are done.



Download a Stipple design for free! Visit www.dzgns.com. Click on Magazine / Current Issue. Select Volume 103.

Embroidery Products

PFAFF® Creative Sensation Pro
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PFAFF® Grand Dream Hoop
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Premier™ + Embroidery Software
Dynamic Spring Foot 6D

Supplies

Adult jacket pattern: Great Copy
Manchester
Child's jacket pattern: Wonder
Jacket
INSPIRA® SewSoft fusible fleece
Single fold bias tape
Binding fabric for outside edges of
the jacket

**Note: Whatever jacket pattern you use, you need DOUBLE the fabric. In both jackets, six different fabrics were used. Binding is not included in this amount.*

At the Computer

In Premier®+ Software, open the wizards. Touch the quilt block wizard. Select Filled quilt Block: no Inner Shape. Touch Next. Select shape 2, the rectangle, and enter the size 345 in box A and 355 for box B. Touch Next. Select stipple and touch Options. On the quilt stipple fill page, change the gap to 8.5mm and the stitch length to 2.5. Touch ok and select Finish. Tap on the design to highlight it and then View. Change the hoop size

to 360x350 Creative Deluxe Hoop. Select OK. Touch Export. Select Ok and save the design.



Quilt the Fabric

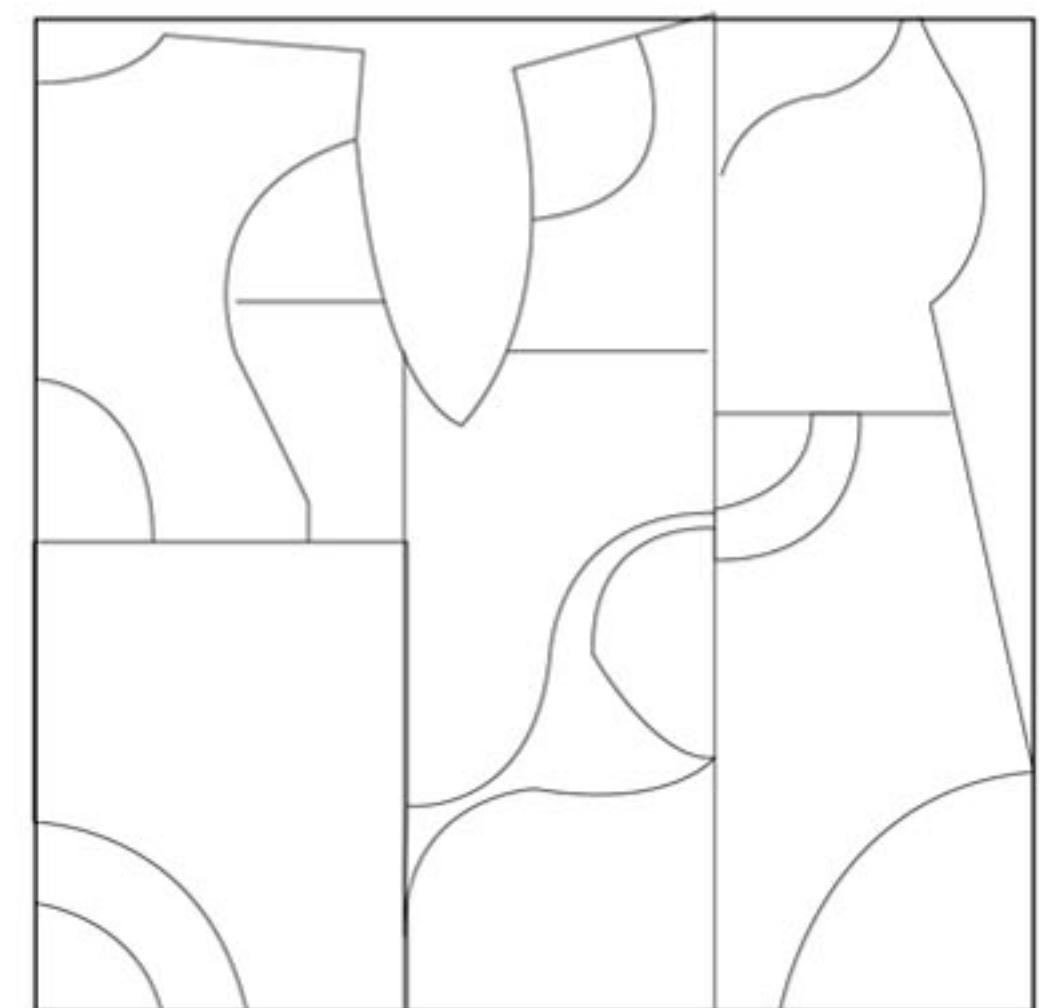
Load the stipple design onto your machine. Hoop a quilt sandwich of cotton fabric on the top and bottom with INSPIRA SewSoft fusible fleece in the middle. It is important that the top and bottom fabrics are not the same in this technique. Embroider the design. Repeat this process changing the top and bottom fabrics with every hooping.

Piece the Puzzle

This article will highlight the construction of the child's jacket but the adult's version is done in the same way. Create your puzzle board by tracing the pattern piece on to a piece of tear away stabilizer

or tissue paper. Then divide the pattern pieces (front, back, sleeve, etc.) into sections that are smaller than your quilt sandwiches. When these sections are pieced together, a new canvas is created.

On the tissue paper pattern, sketch a tentative drawing with possible arcs. The final result may not match the drawing but that's OK.



Stagger the seam lines and height of the rectangles for added interest. Use a compass to draw an arc on a rectangle.



Although the size is up to you, it's

important the arc is drawn on the corner of the rectangles. Using a compass guarantees symmetry. Choose different corners and different sizes and shapes.



Once you make the cut, flip the piece over to expose to other side.



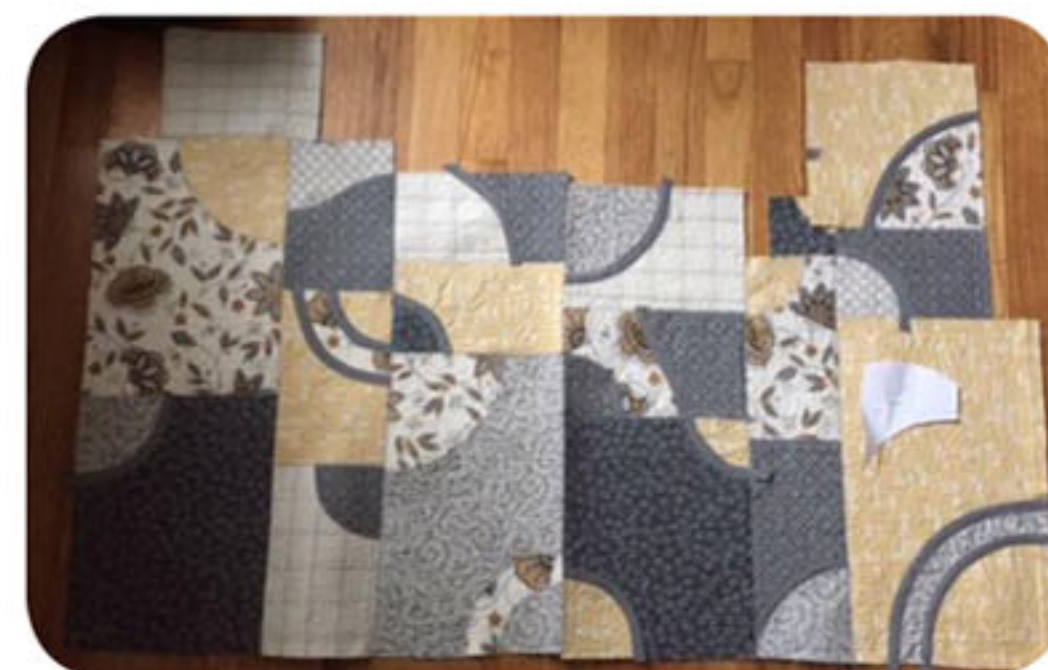
Sew the pieces back together with a triple zigzag stitch.



Once the first block is completed, sew it to another block until one vertical row is completed.



Continue until the pattern piece is covered.



Once all blocks have been sewn together, the exposed raw edges will be covered with bias tape. Start with the curved pieces first. Press a curve into the bias tape before laying it on the fabric.



Run a glue stick over the seam.





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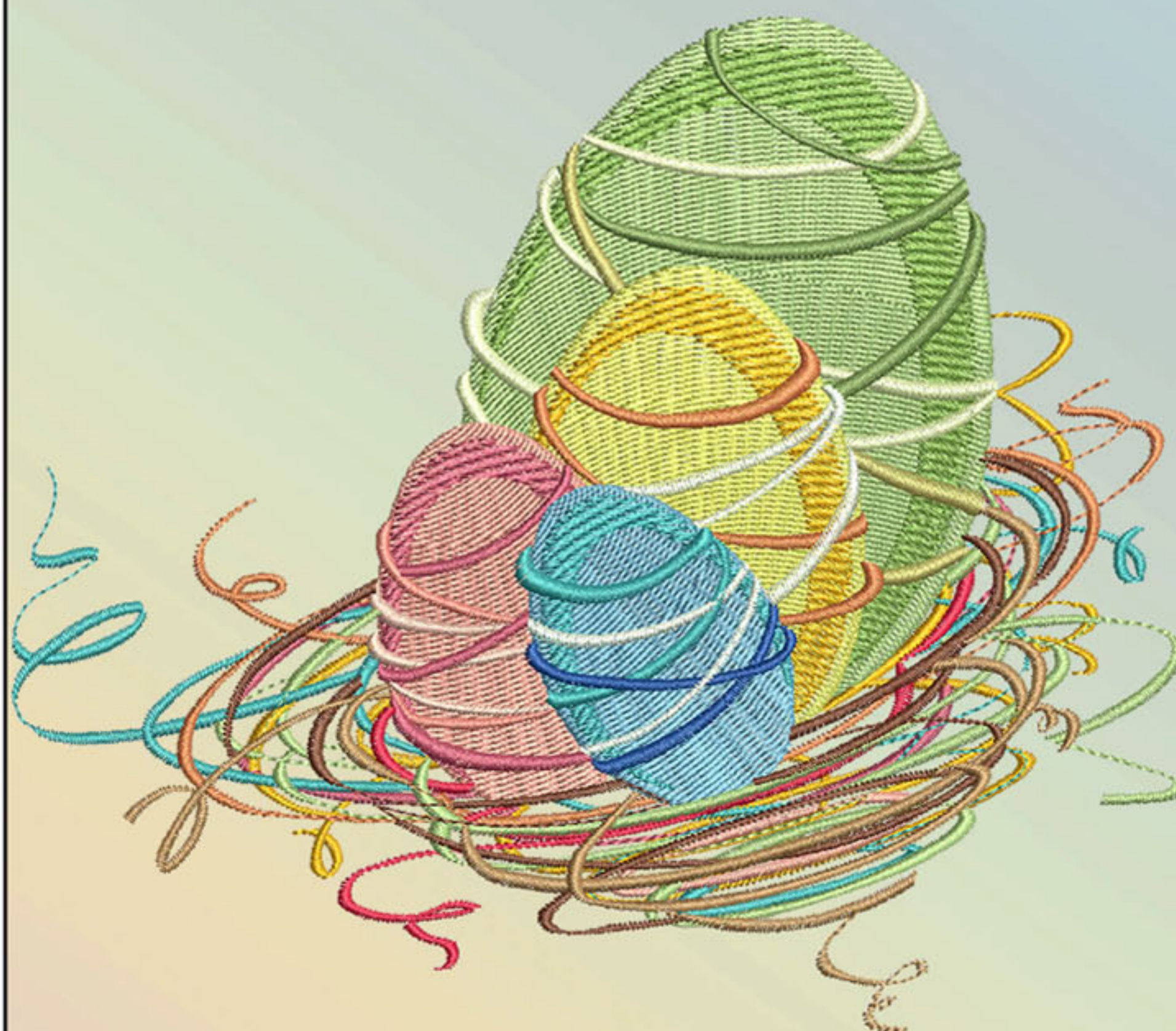


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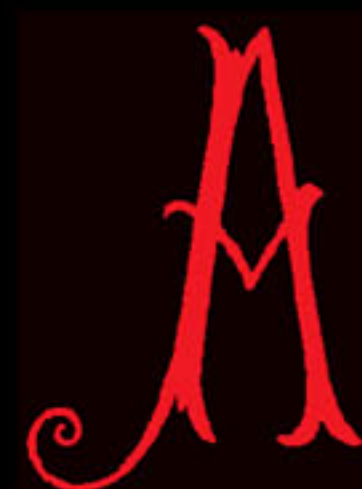
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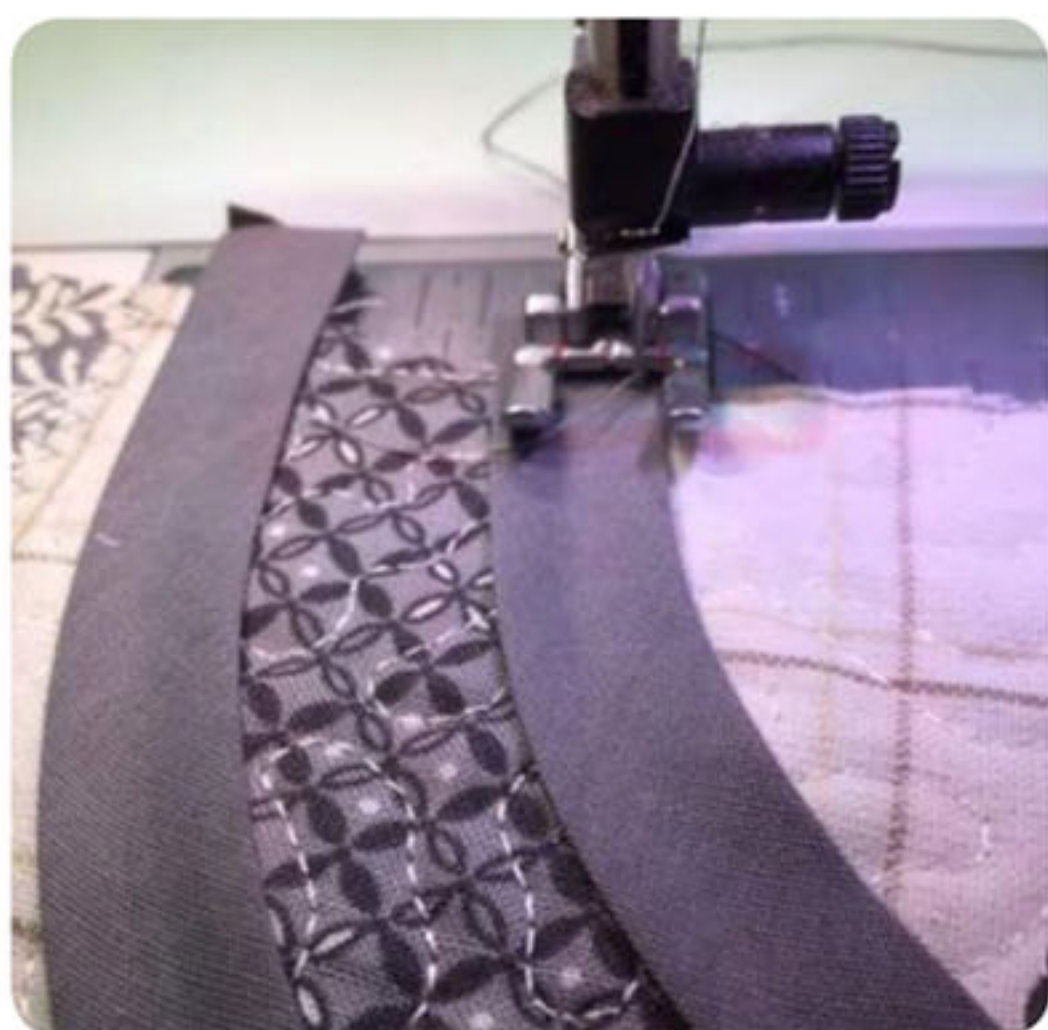


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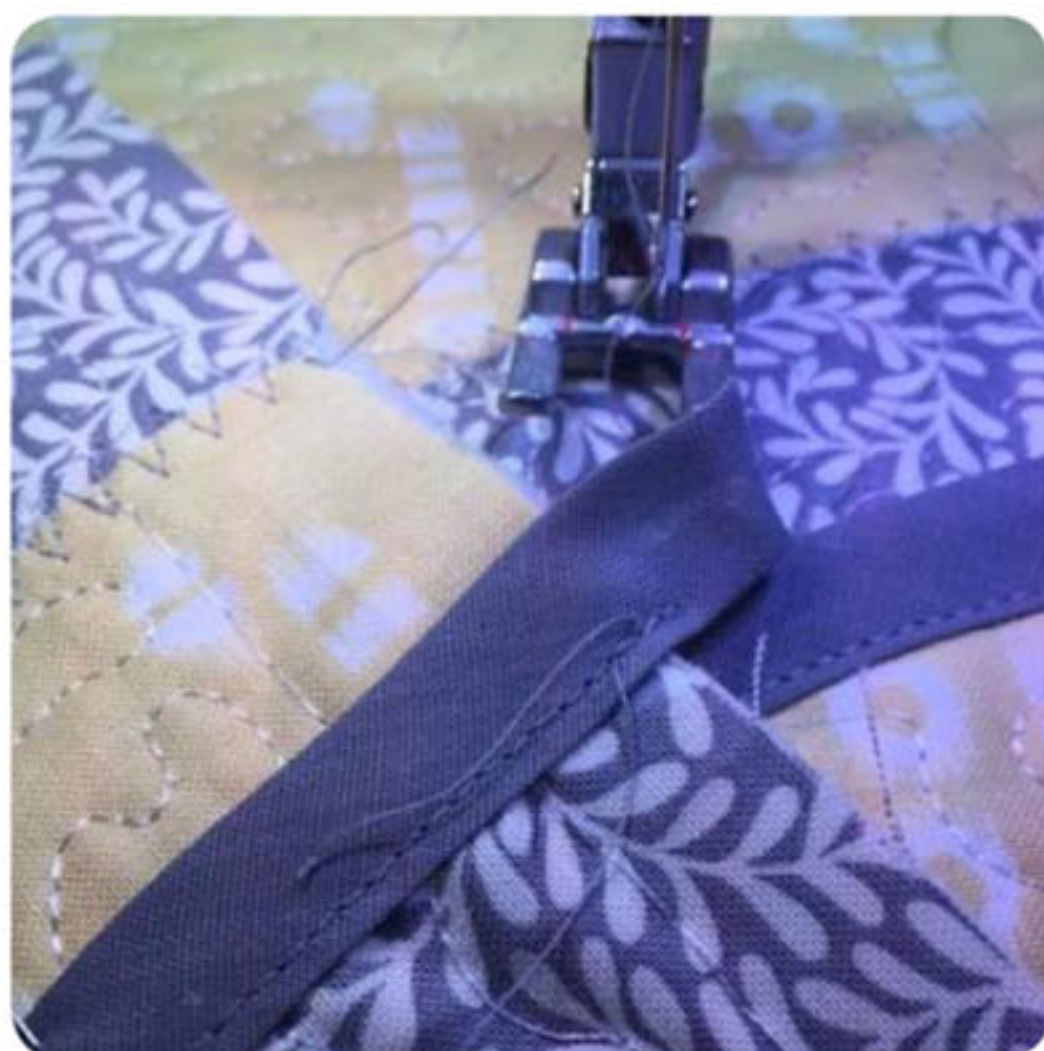
Open the bias tape and lay the edge of the tape on the center of the seam. Press with your hands to attach and then fold the bias tape over to cover the seam and glue.



Do the same on the reverse side on the same seam. Move the needle position on your machine to 2.2. Line the edge of your foot to the edge of the bias tape and stitch.



The front and back stitching should look the same.



Once all the curves have been sewn, continue on to the horizontal seams. Clip any bias tape that extends past the seam.



Add the last piece of bias tape on the vertical seams.

Lay the original pattern piece on top of your pieced fabric and cut out the pattern sections.



The sleeves are completed in the same manner as the jacket body. Follow the assembly directions on the pattern for completion of the jacket. Cut the binding fabric on the bias. Sew to the raw edges of the jacket and fold over to finish the binding either by hand or by machine. Your puzzle-piece jacket is complete; wear it proudly!





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ON THE FRINGE

By Katherine Artines



Denim just doesn't go away. It's versatile, easy wash and wear, and just down right youthful!

These denim accents are actually created as freestanding patches, with a channel of contrasting denim treated as a reverse appliqué, which is then frayed to give a vintage look. This technique allows you to create fun shapes and sew them anywhere on a denim item, regardless of flat-felled seams, rivets, or pockets. Gather many pieces of denim in lights, darks, acid washed, etc., in sizes to fit the hoops appropriate for your designs. These projects are a great way to upcycle jeans.

You can use existing designs that have a single defined shape—no swirls or stems sticking out—or you can create your own shapes such as the flower on the back of the jacket. In software, you'll add a double outline surrounding the design. This double outline creates a 'channel' of denim around the design.

The jacket has a combination of designs created in the software and purchased designs. The vest showcases a collection of purchased paisleys.

Embroidery Products

Perfect Embroidery Pro or other digitizing software

Urban Threads: Leafing Out (UTZ1688), Blazing Rose (UT8409)

Kreations by Kara: small leaf (LLL001), large leaf (LLL004), leaf on back right shoulder, Freebie 2012 (altered)

Embroidery Online: Paisley designs (#21009-003, 82010-23, 82010-17, 21009-04, NA971_48, NB254_48, NA962_48, NA973_48)

Supplies and Fabric Requirements

Tear-away stabilizer

Needle: Size 90/14

Assorted denim fabric or jeans

Assorted beads, ribbons, lace, trims

In the Software

On a clean screen, File / Merge / go to the folder holding the desired designs / double click

one to bring to screen. Size the design ½" smaller than desired. Delete any parts of the design that interfere with the clean shape.

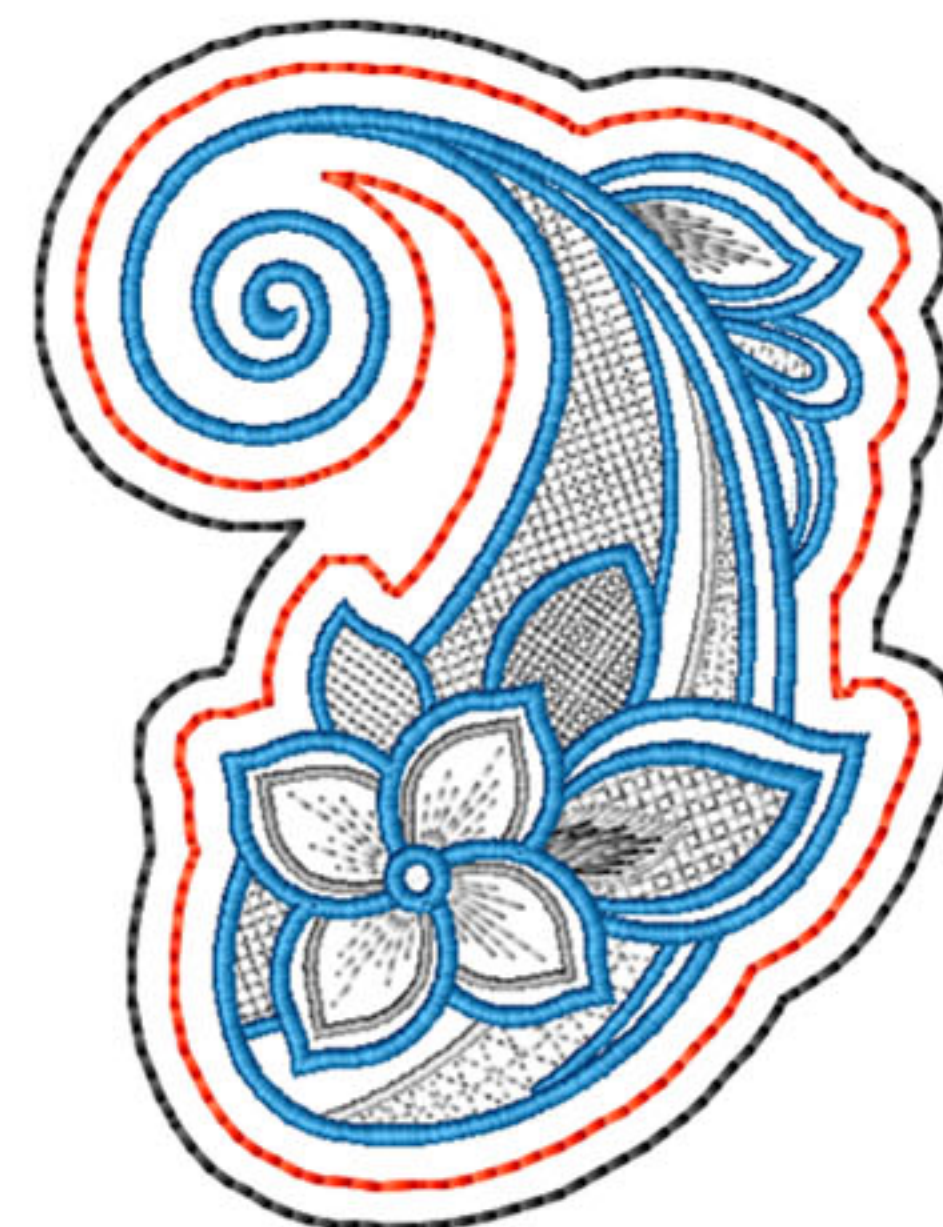
Select the entire design / right-click / Group. With it still selected, right-click / Create Outline / Distance = .22 / OK.



The distance must allow room for the denim fringe (fray) around the design without obstructing the design. Decide if you need to use the Shape tool to smooth any points in the outline.



Select the outline / right-click / Create Outline / Distance = .22" / OK.



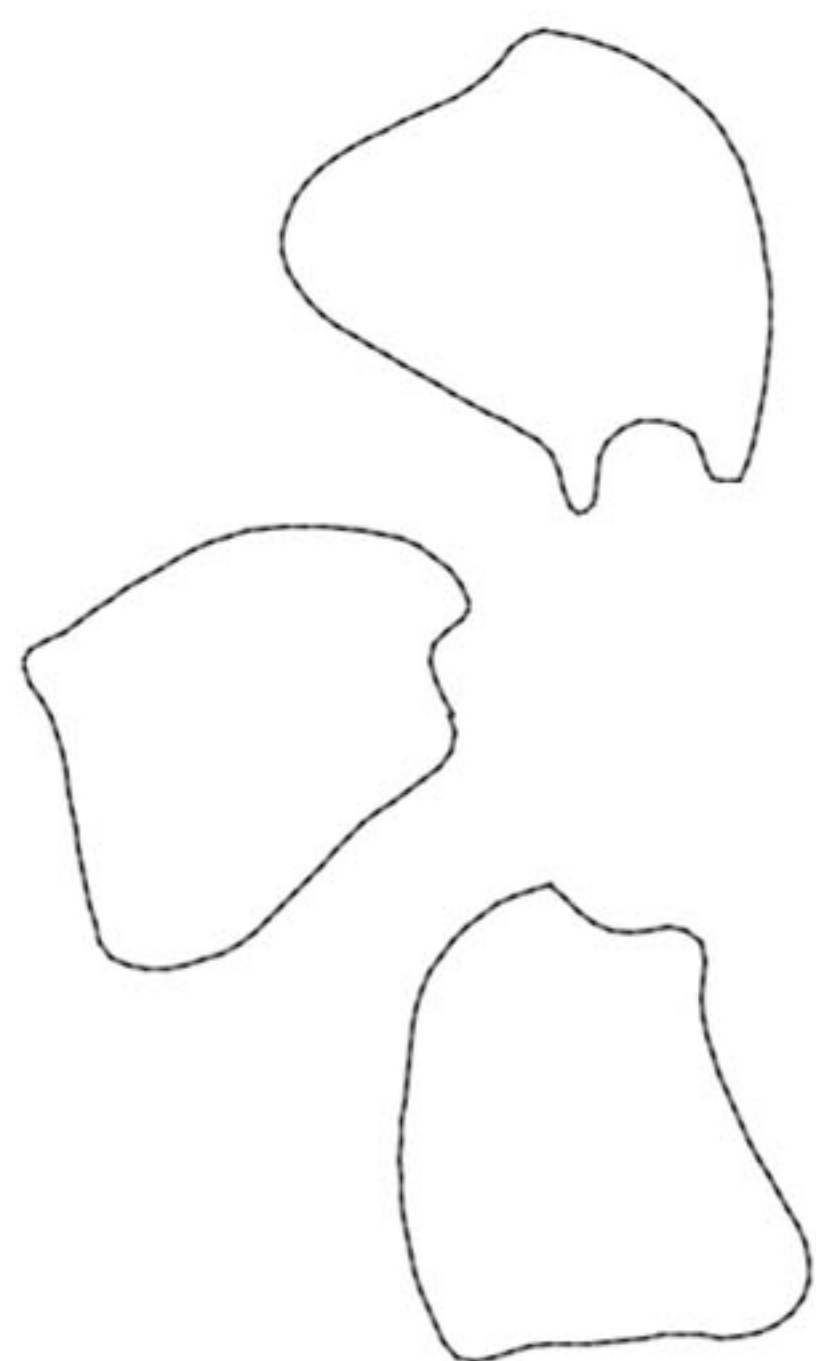
Select both outlines / right-click / Group / Convert to / Run / Type = Bean with three repeats. If the outlines group is not in the last position in the color sequence, move it into that position now.

Sequence			
Name	Index	Stitches	
001 Brother Embr...	Color 10	2501	
817 Brother Embr...	Color 2	462	
900 Brother Embr...	Color 6	75	
019 Brother Embr...	Color 9	5973	
005 Brother Embr...	Color 1	187	
019 Brother Embr...	Color 9	2369	
030 Brother Embr...	Color 8	1094	
run	93	603	
run	94	491	

Repeat this channeling procedure for all shapes to be used in the project.

Creating the Flower Design

Create the shape of the petals, either drawing your own as I did or using the Backdrop tool to trace the shapes from other artwork.



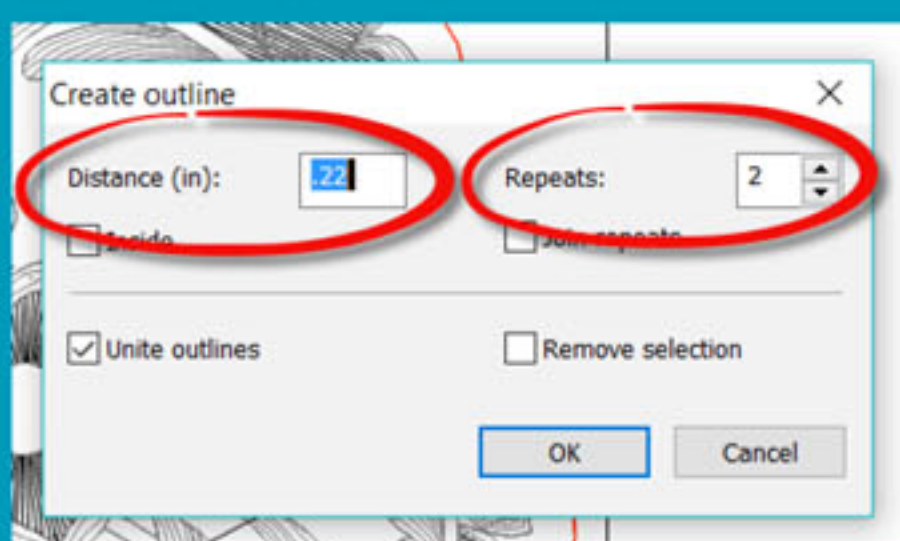
My flower has only three petals, not a full flower head of five or six. Use the Shape tool to smooth any points as necessary.

Select one petal / right-click / Convert to Run. With it still selected, Copy / Paste / right-click / Convert to Complex Fill / Type = Advanced Stippling / choose Stipple_Swirls / Pattern length = 12.0 mm / OK.

Apply.

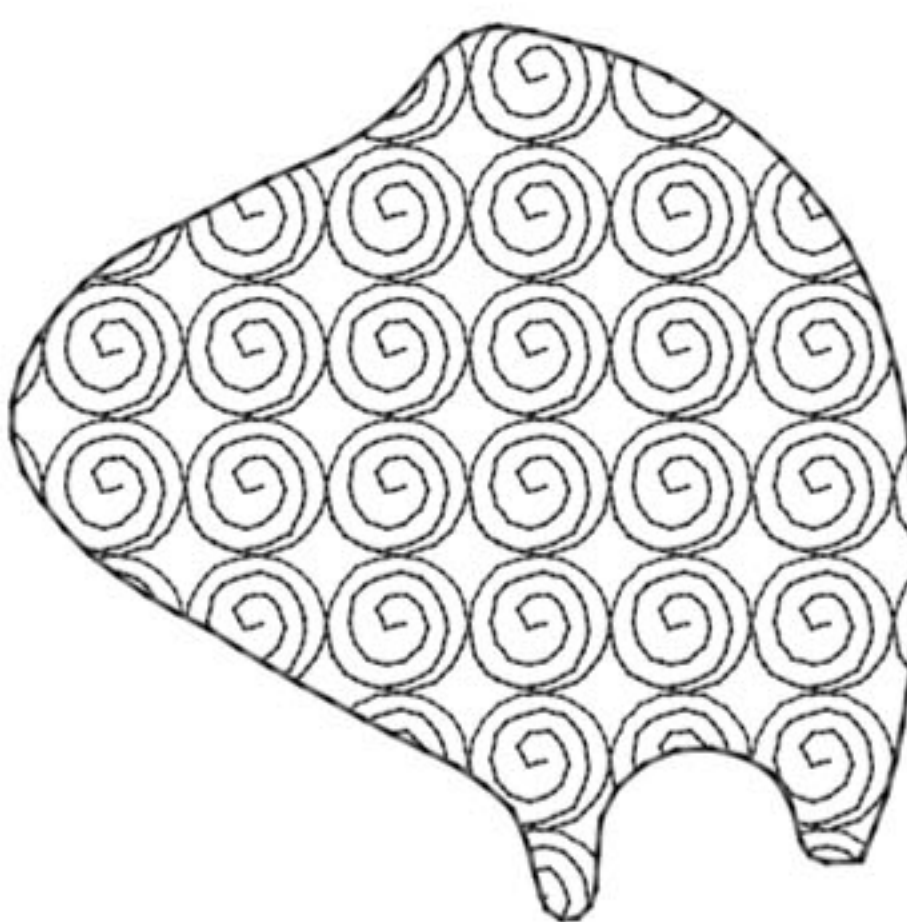
Katherine's Tip

If your software allows, create both sides of the channel at the same time. Put in the distance of .22 and Repeats = 2.

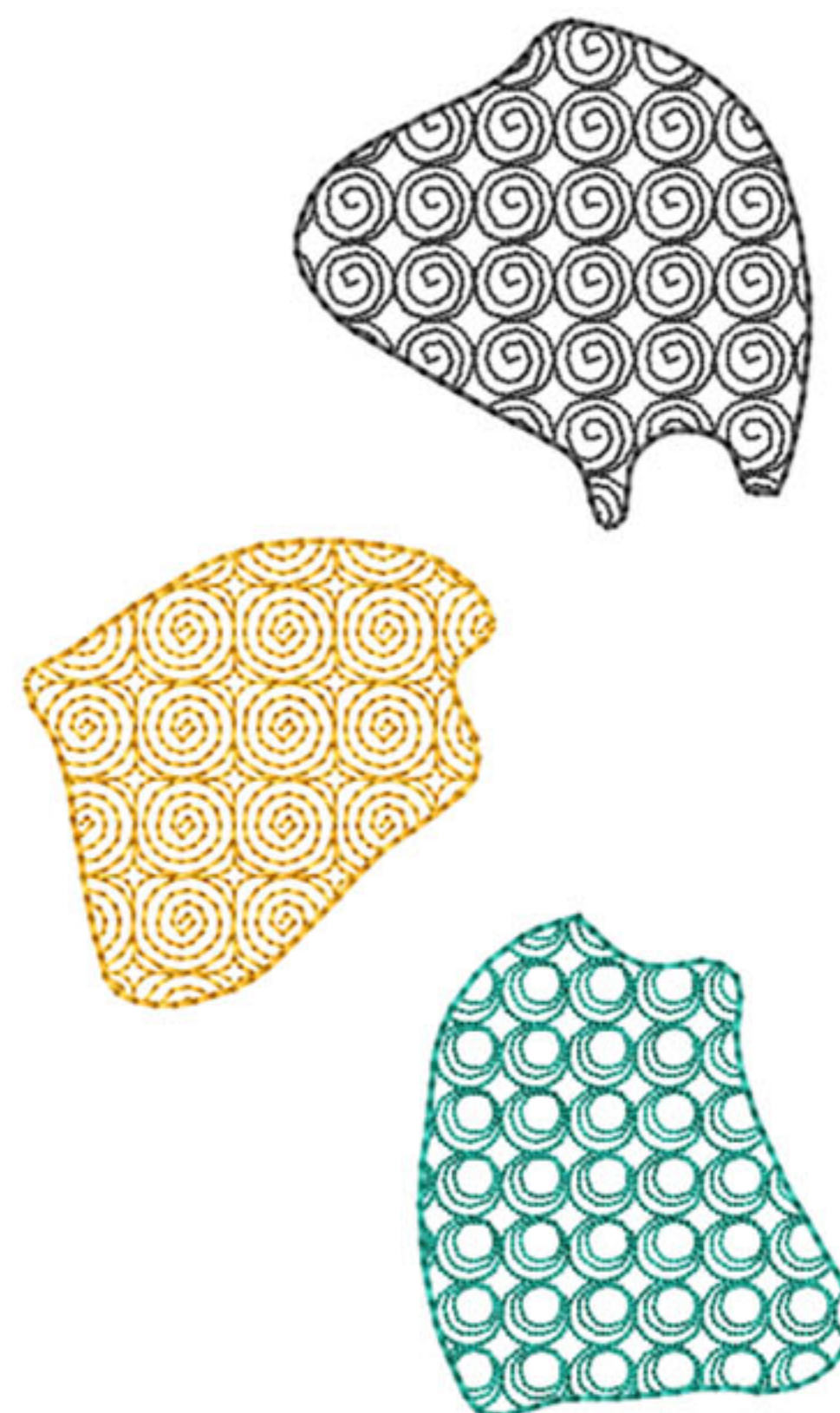


Using the Repeat works well if you know your outline won't require extensive reshaping with the Shape tool.

If you do need to do a lot of reshaping of the points, do that on the first outline and then select it / right-click / Create Outline from the edited one.

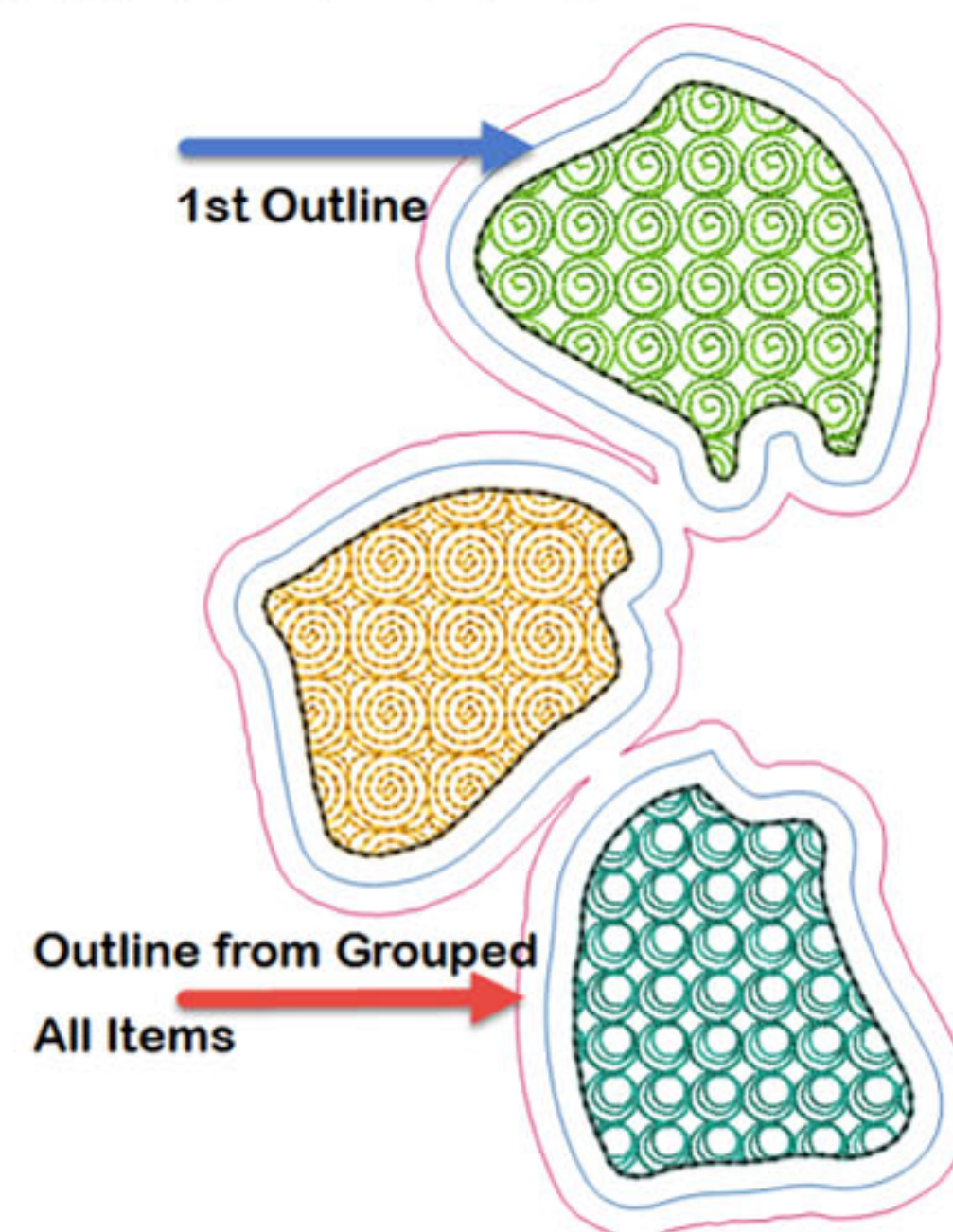


Create two more petals the same way using Advanced Stippling / Swoops, Pattern length 10mm and Stipple-143, Pattern length 15mm.



You may wish to change the color of each petal run/fill to give more options later when embroidering.

To create the channel around the petal: Select All / right-click / Group. With all still selected, right-click / Create outline / distance = .22 / OK.



You may need to use Shape to alter the outline.



Shown in the picture, the red is the original outline. The purple shows the changes made to the original outline shape. (The double lines are for demonstrating the changes only; both were not stitched.) Select both outlines / right-click / Convert to / Run / Type = Bean with three repeats / Apply.

Remember: For all designs, both lines of the channel must stitch last. Move the channel to that position if necessary.

The Embroidery Process

Normally, you would prepare any denim that has a good deal of stretch with fusible interfacing. However, we want both the background piece of denim and the one used for the channel to fray as much as possible, so no fusible will be added to the denim. By using a piece of denim just large enough to be hooped with the smallest hoop necessary for the design

used, the background denim should be held taut for the design to embroider. Extremely dense designs would not be a good choice for this reason.

Hoop the denim and tear-away stabilizer in the appropriate hoop size for the design. Stitch the design up to, but not including, the first line of the channel.



Lay the contrasting color piece of denim over the design. This piece should fill the inner hoop area.



Stitch both outlines of the channel.



When the embroidery is finished, remove the denim sandwich from the hoop; remove the stabilizer. Because of the thickness of the denim layers, trim only the upper contrast piece 1/4" from the outer stitching line of the channel.



Continued on Page 55...



Pebble Passion

By Jackie Woods

Embroidery Products

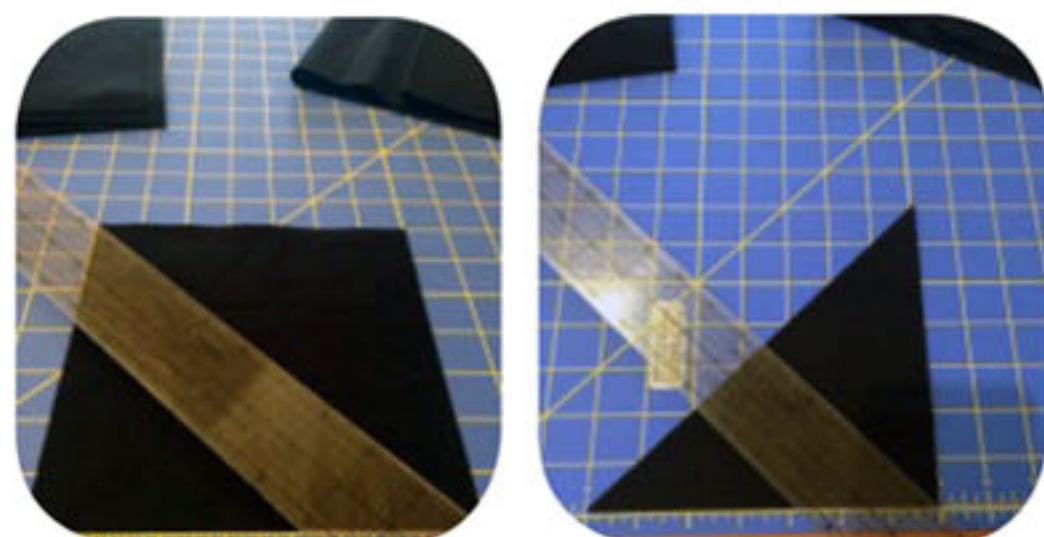
Pebble Passion Collection from
your local dealer or
www.dzgns.com

Supplies

¼ yd. solid black fabric
½ yd. solid or tiny print red fabric
1 fat quarter or ⅓ yd. each of four
different black and white prints
2 yd. black and white print for the
back
4 ½ yd. black double fold extra
wide bias tape
2 yd. x 13" of quilt batting
Print & Stick Target Paper

Cutting

From black: cut six 7" squares.
Sub cut each square in 4 pieces
diagonally



From red: cut twenty four 10 ¼"
x 1 ¾" strips.

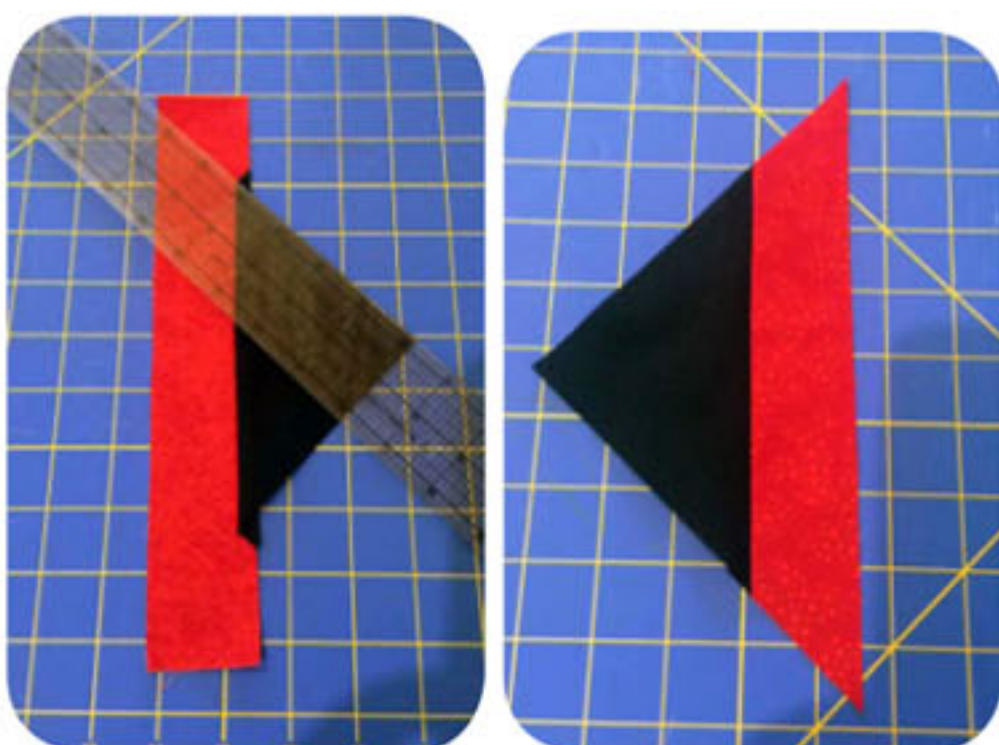
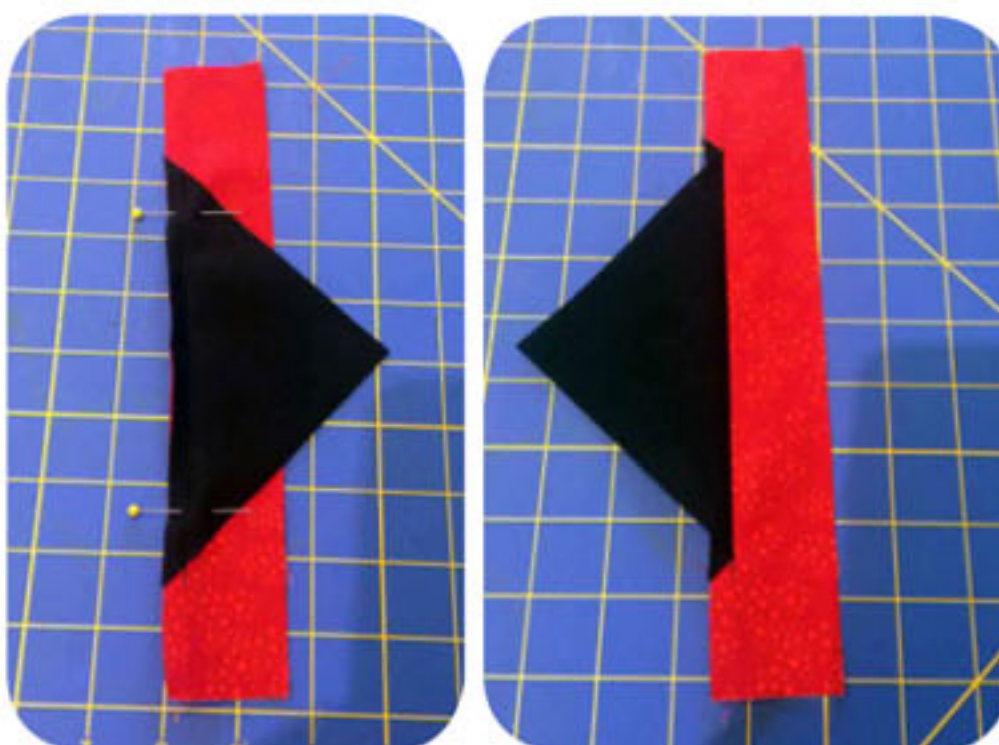


From all four different black and
white fat quarters: cut two 9 ¼"
squares from each. Sub cut the
squares into four pieces diagonally.

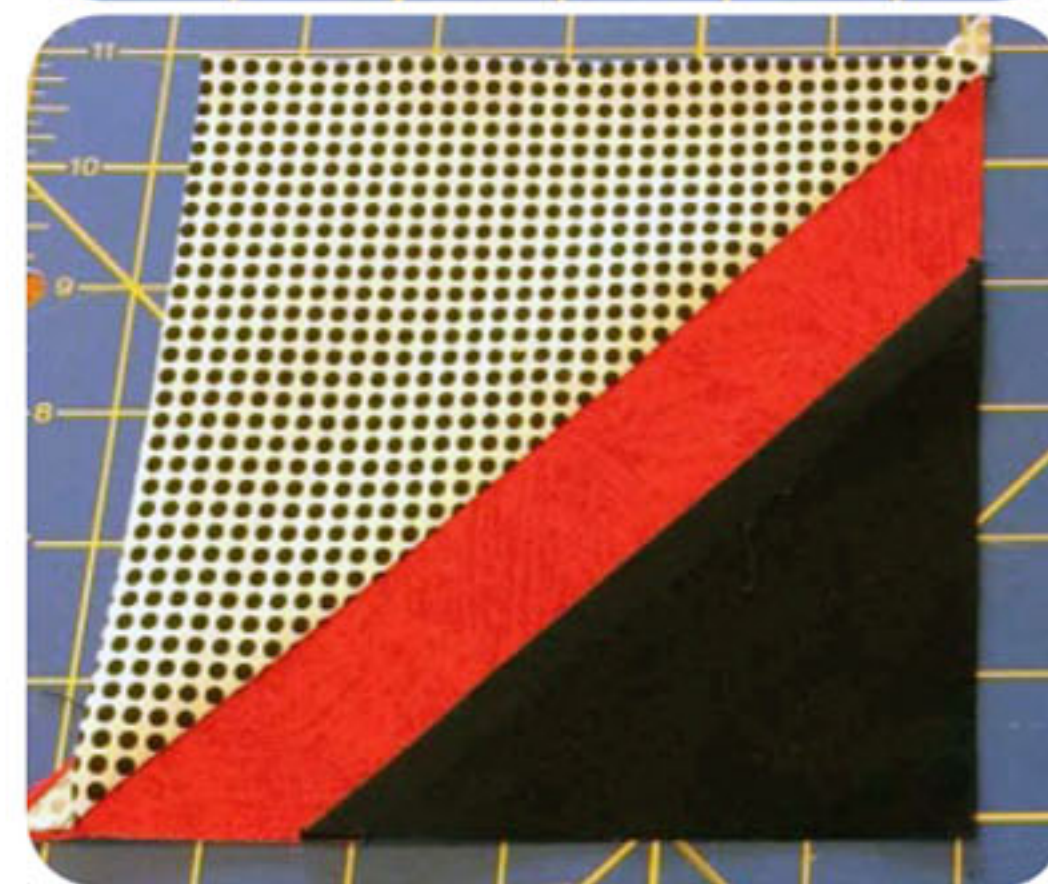
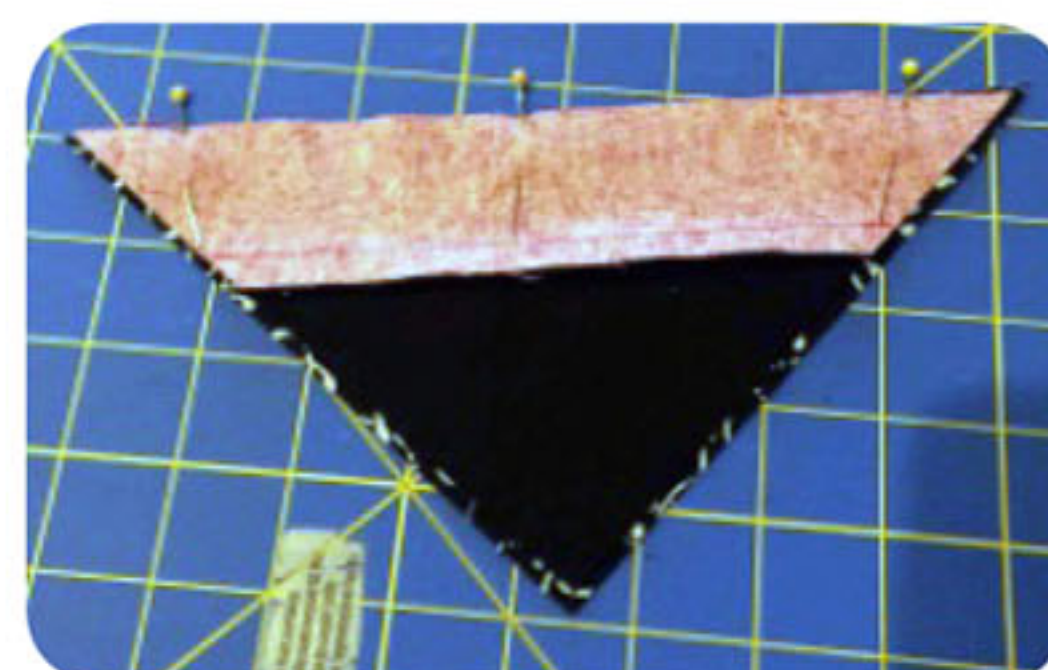


Assemble Blocks

Center a black triangle with a red
strip, right sides together. Stitch
with ¼" seam allowance centered
in the red strip. Press the triangle
away from the red strip. Trim to
form larger triangle.

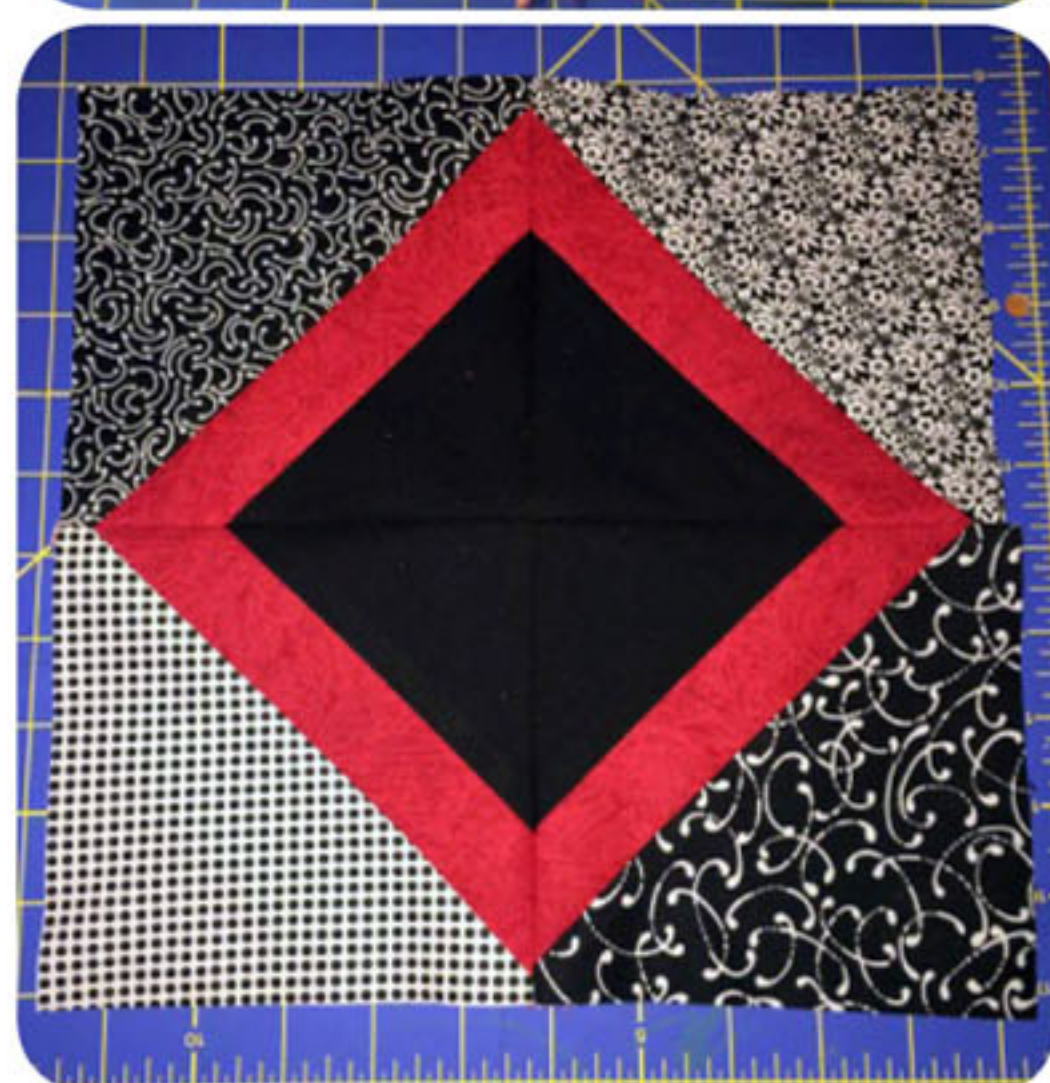
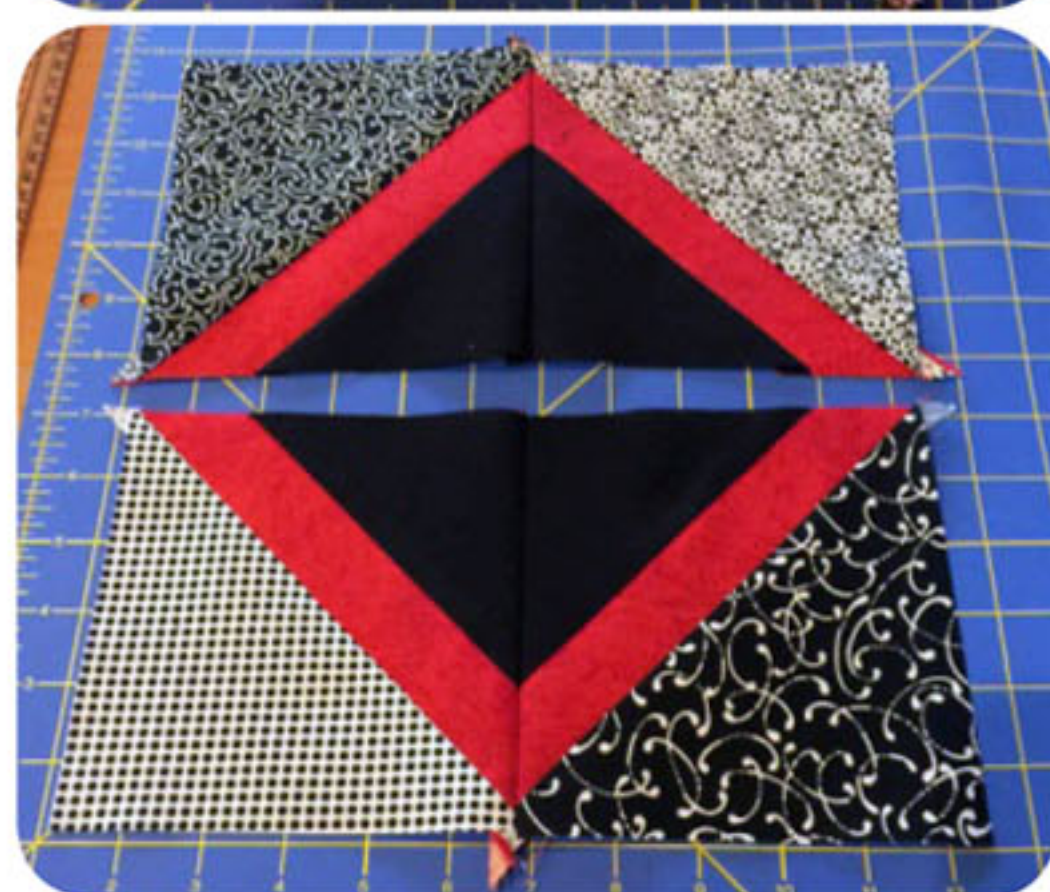
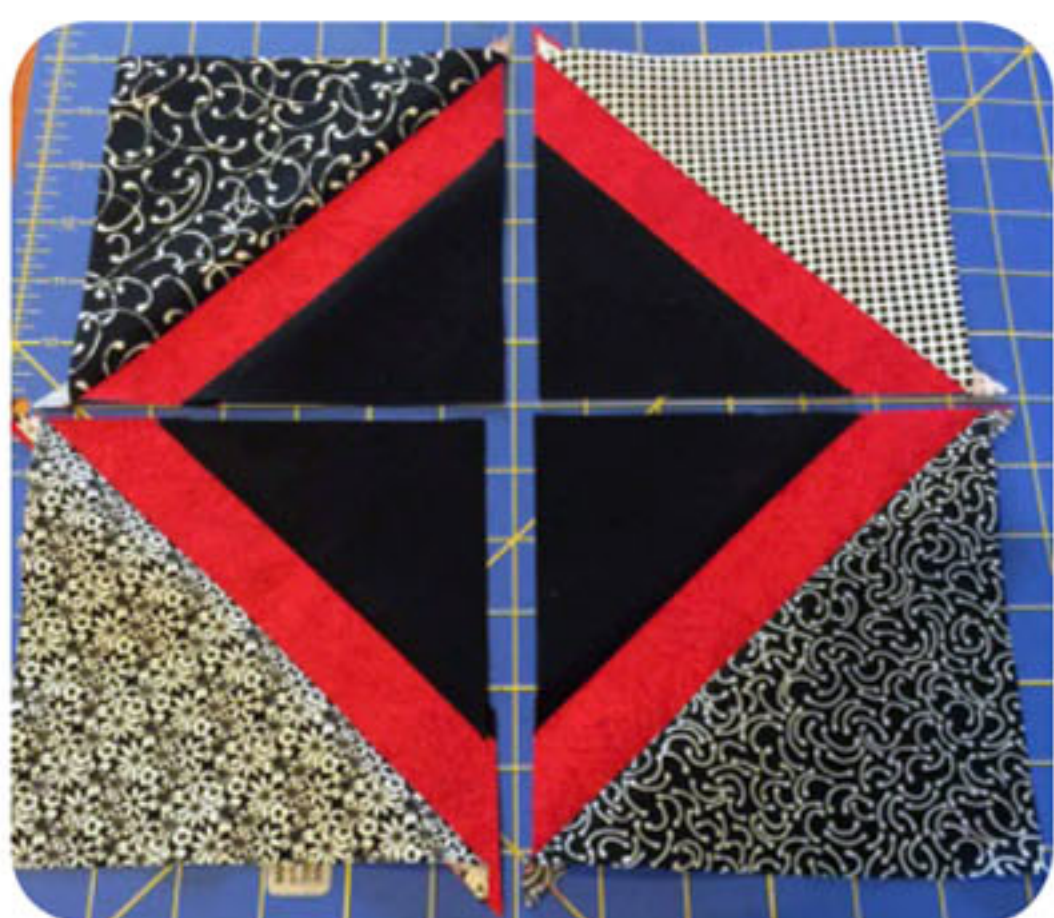


Place the pieced triangle right sides
together with one printed black
and white triangle. Stitch the long
seam with ¼" seam allowance.
Press.





Arrange the squares to create larger blocks. Piece the blocks, matching seams as you go. Press open.

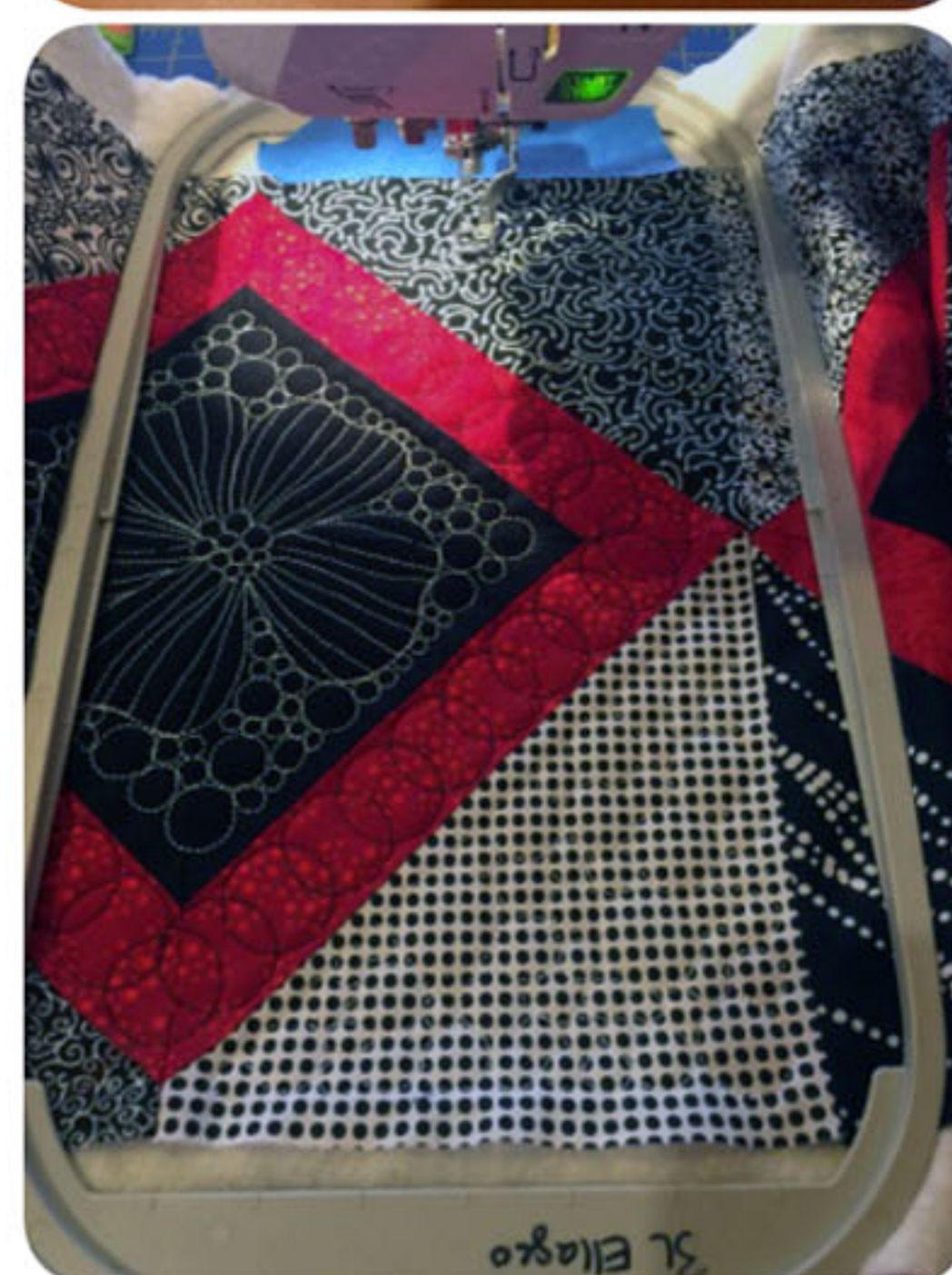


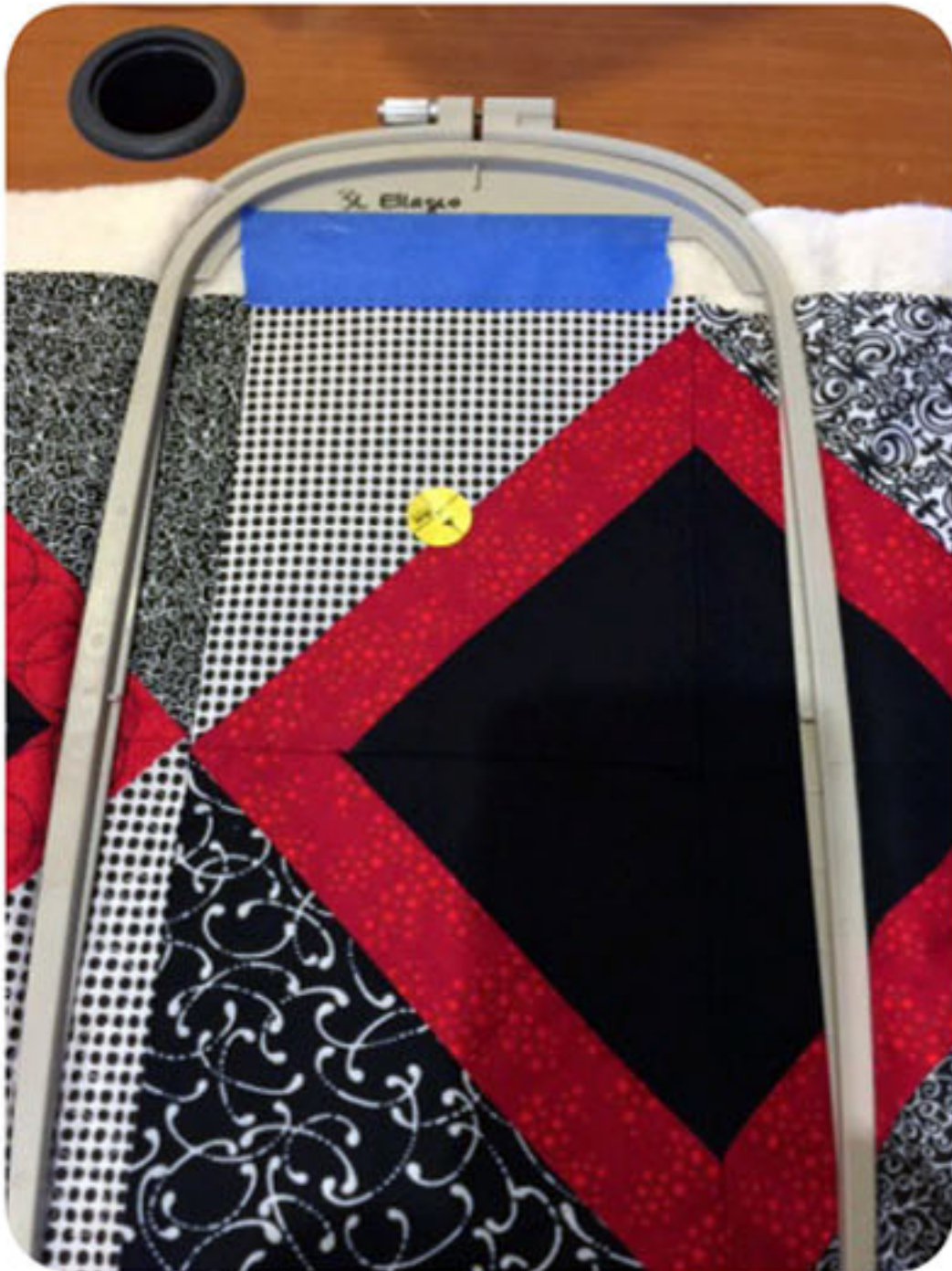
Repeat for remaining five squares. Sew the blocks into a row.



Print templates of the quilting designs on Print & Stitch Target Paper.

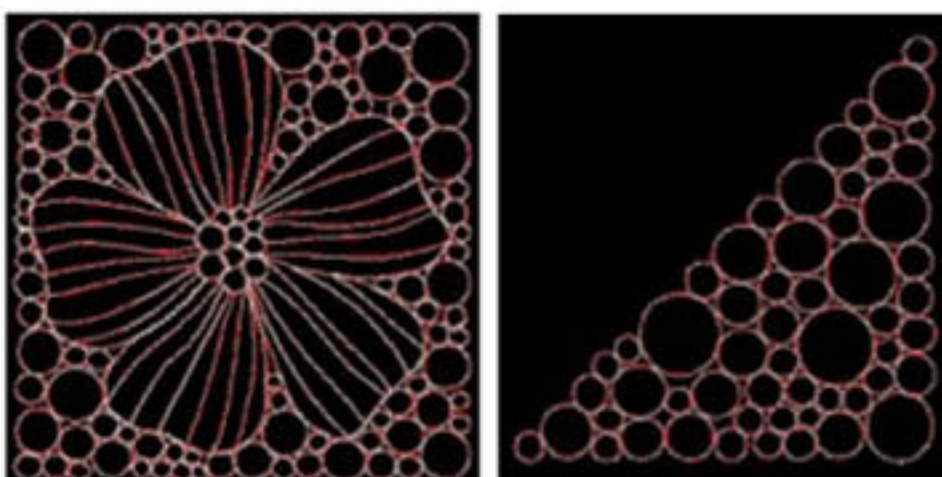
Cut batting and backing fabric 1" wider and longer than the pieced squares.





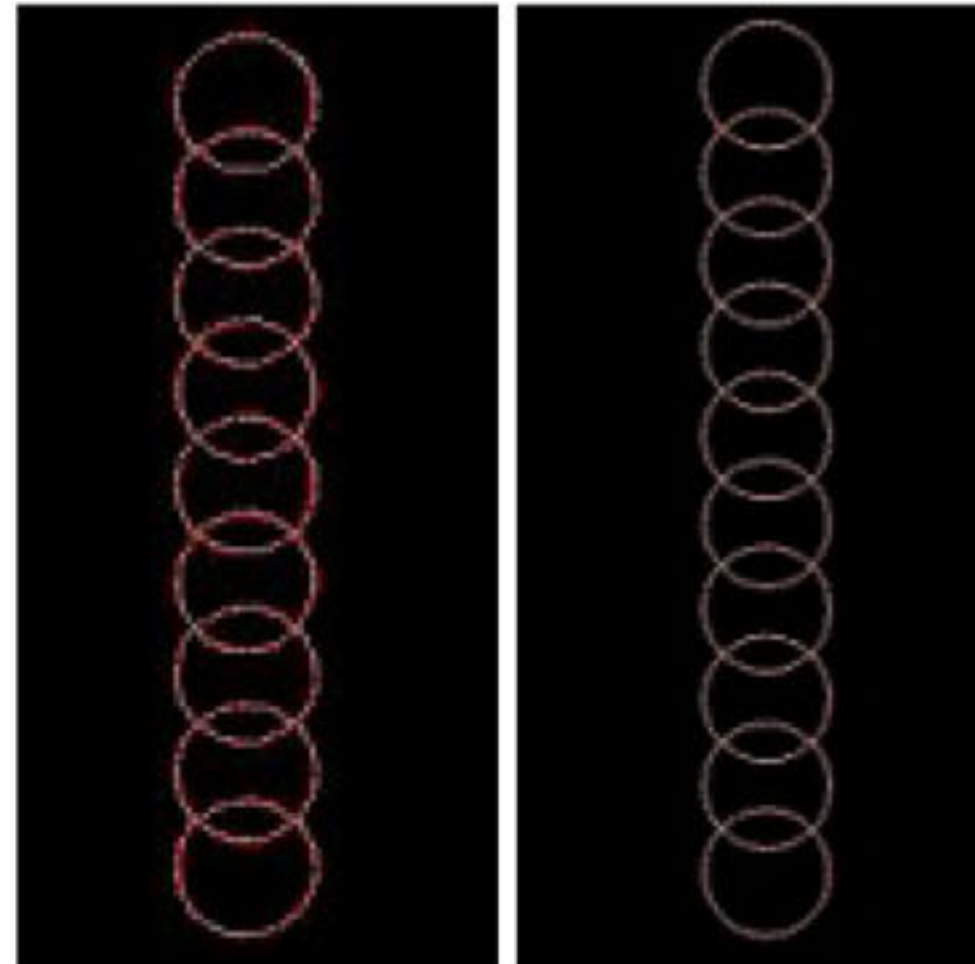
Create a quilt sandwich with your backing fabric face down, then the batting and on top your pieced quilt right side up. I put a few pins along the outside to hold it until I get the first two squares quilted. Start with one of the two center black squares and work your way out each direction. Painters tape works great to hold the top layer if it is too short to fit in the hoop.

I used design 22557A for the black squares, 22565A for the black and white triangles.



22557A

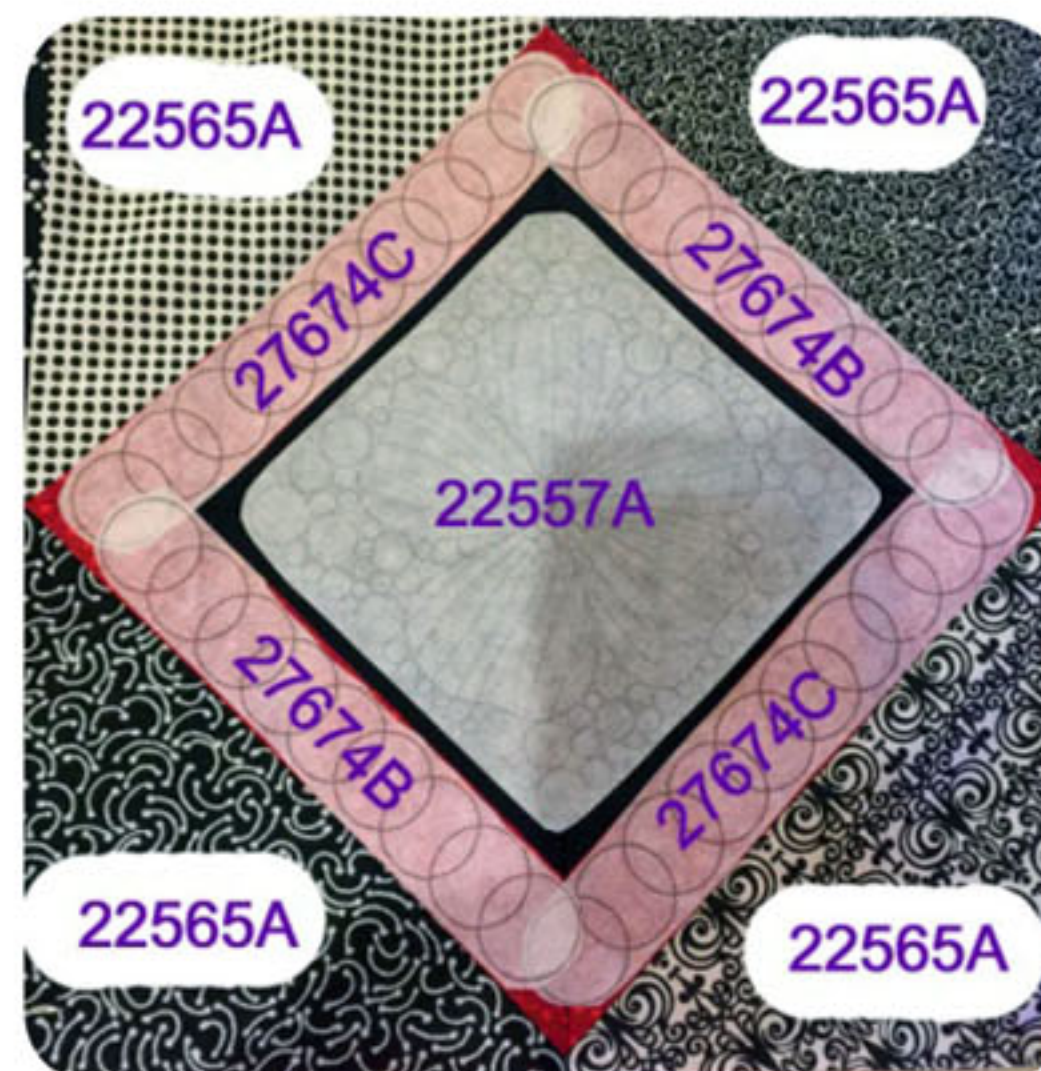
22565A



22565B

22565C

For the sashing on the red border, I used 27674B on opposite sides from each other and 27674C on the other two remaining sides. The designs overlap and make a complete border.



Continue quilting each side leaving the two triangles on each end of the table runner un-quilted.

To create a point at each end, trim $\frac{1}{4}$ " beyond the red strip.



Bind the tablerunner.





Multi-Hooping Quilt Blocks

Easy as One, Two, Three!

By Debbie Henry

Today's embroidery machines make quick work of applique quilt blocks. What once took days, even weeks, to applique by hand now takes mere hours. Add pre-cut shapes using AccuQuilt GO! cutters and dies, wonderfully digitized designs, and the convenience of Snap Hoop Monster, and you have a match made in machine embroidery heaven!

Embroidery Products

GO! Dutch Block 2 by Marjorie Busby and Debbie Henry, available at AccuQuilt.com
Snap Hoop Monster

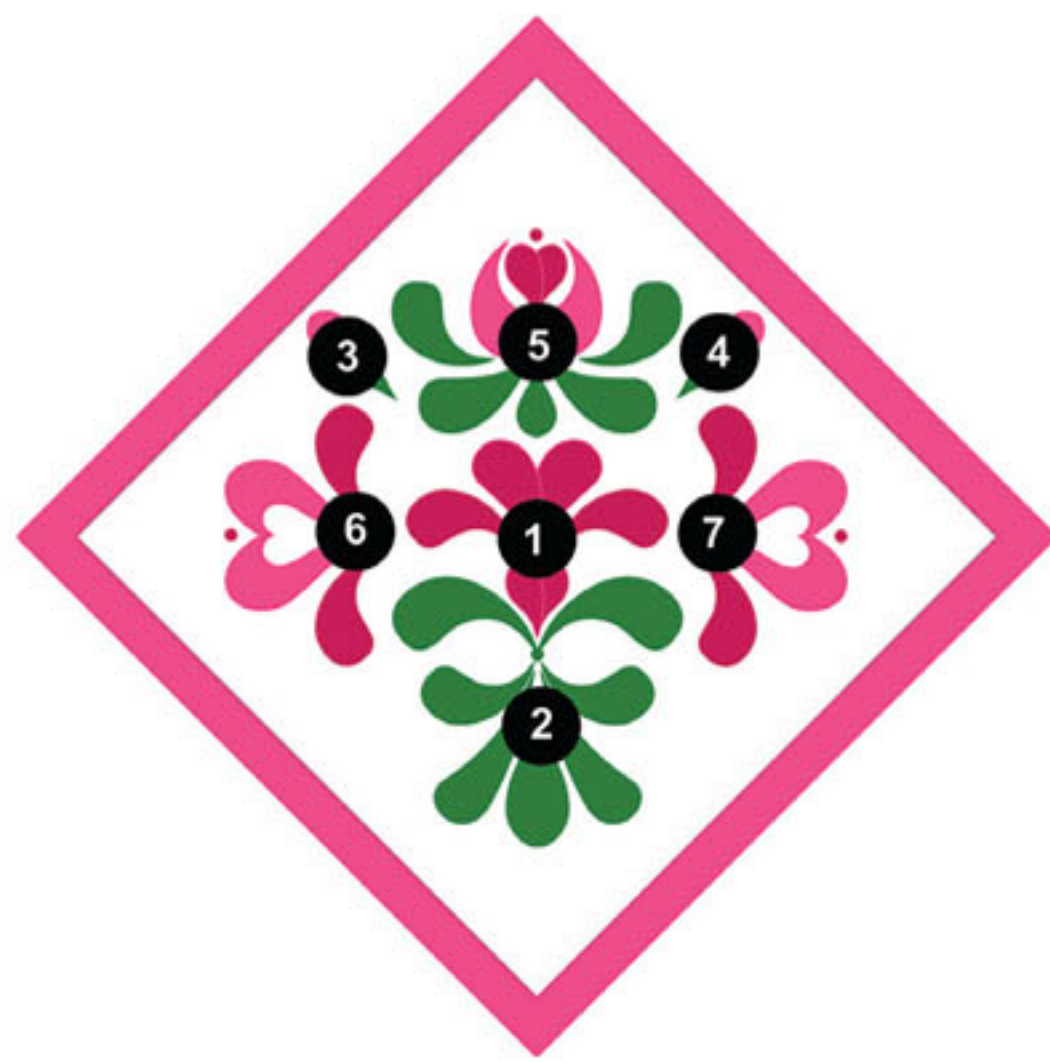
Materials

Kona Cotton: Fat 1/8 each of Pomegranate (K001-1295) and Grass Green (K001-1703); 1/2 yard each Honeysuckle (K001-490) and White (K001-1387)

Lite Steam-A-Seam 2
Sulky Sticky FabriSolvvy
Size 80/11 needle
Marking pen/pencil



This finished block measures 24" on point and, as of yet, there is not an embroidery machine on the market with a hoop that large. That is where multi-hooping comes in.



The numbers in the illustration indicate the sequence of hoopings. The designs have been digitized to fit a 5" x 7" or 6" x 8" (130 x 175 mm) hoop which translates into seven separate hoopings. Although it can strike fear in even the most experienced embroiderer, the technique is surprisingly easy when properly digitized.

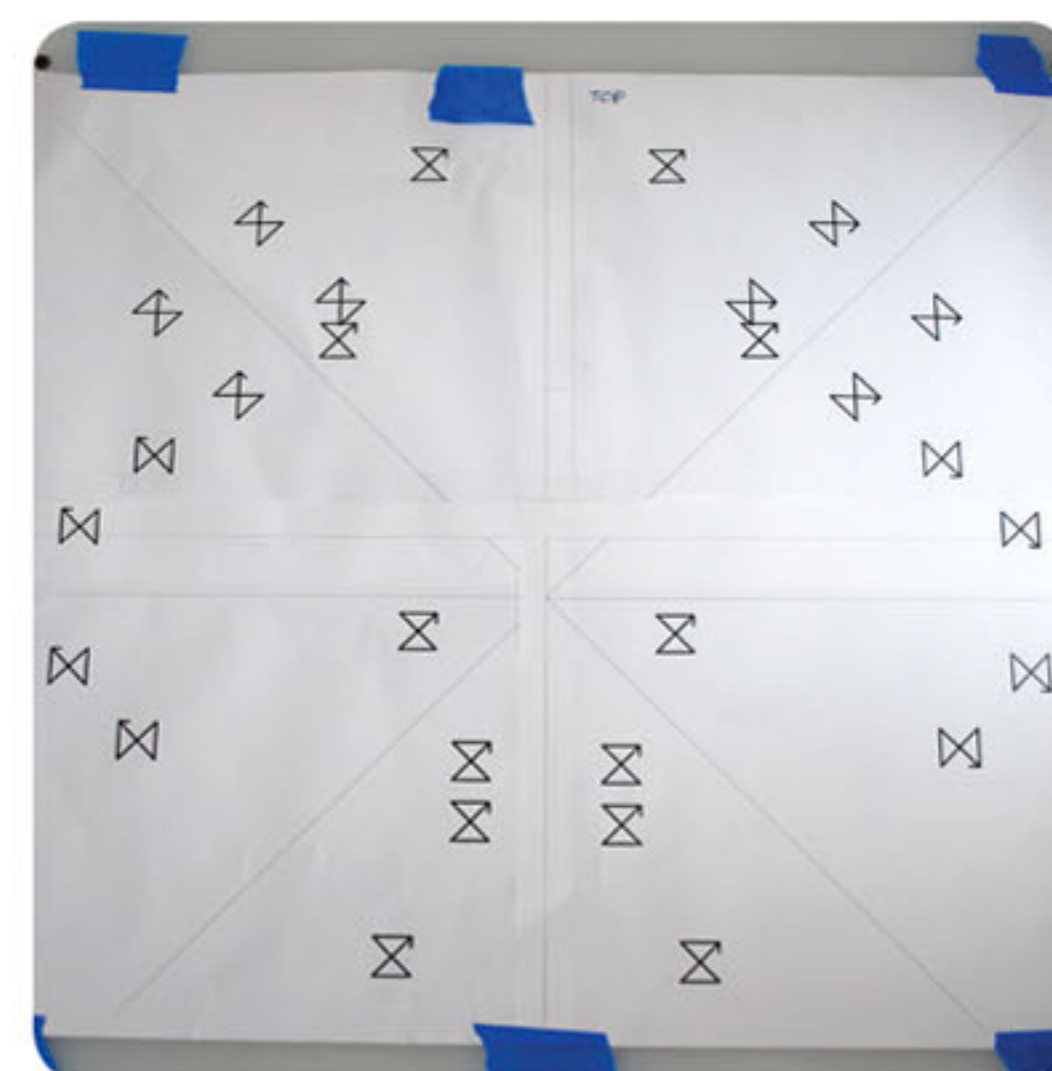
The Multi-Hooping Concept

Many traditional multi-hoop designs necessitate printing the template for each design motif, arranging them on the base fabric, and marking their center crosshairs. Then, all you have to do is hoop the base fabric so that each respective crosshair is centered exactly in the hoop. That leaves a lot of room for error which can quickly turn into frustration.

GO! Dutch Block 2 is digitized for success, even if you have never attempted to embroider a multi-hooped design. The key is tracing motif alignment marks on the base fabric, lining them up with embroidered motif alignment

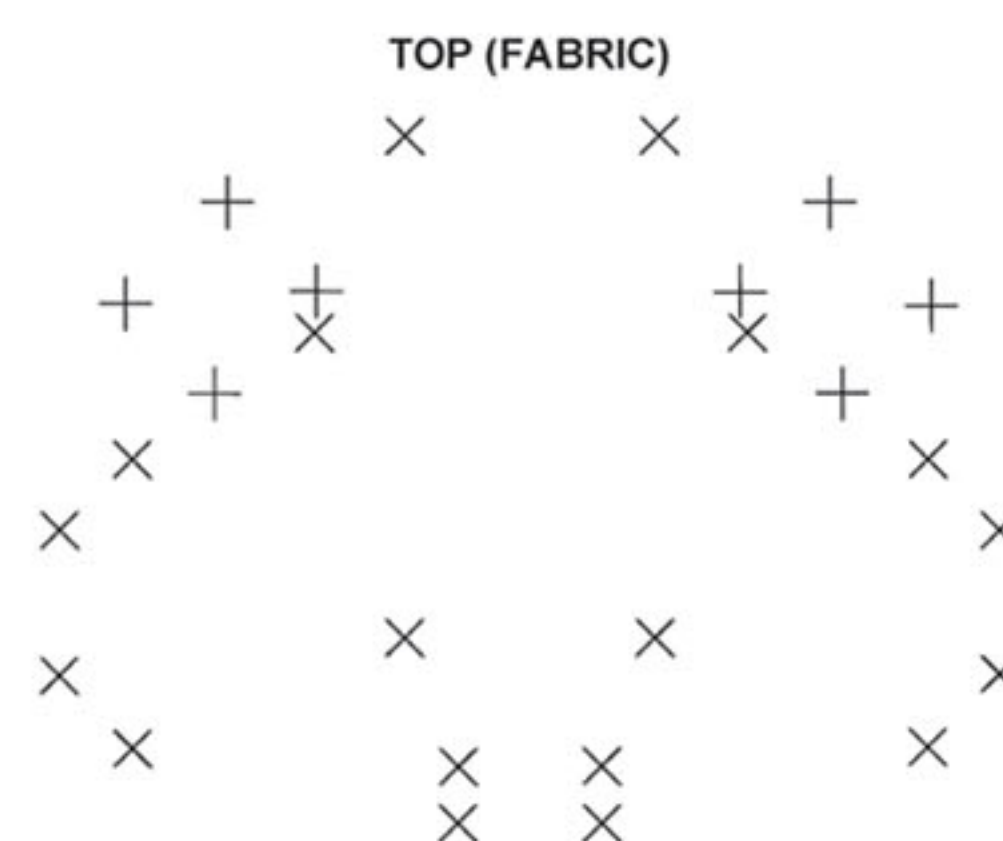
stitches on adhesive stabilizer, and stitching the design.

Mark the Background Fabric



The block includes an alignment template. Print the template and tape it to a light table or sunny window.

Cut a white Kona Cotton 18" square base fabric. Fold the square in quarters and lightly press to crease the folds. Place the base fabric over the alignment template, aligning the creases with the template's diagonal lines. Tape in place.



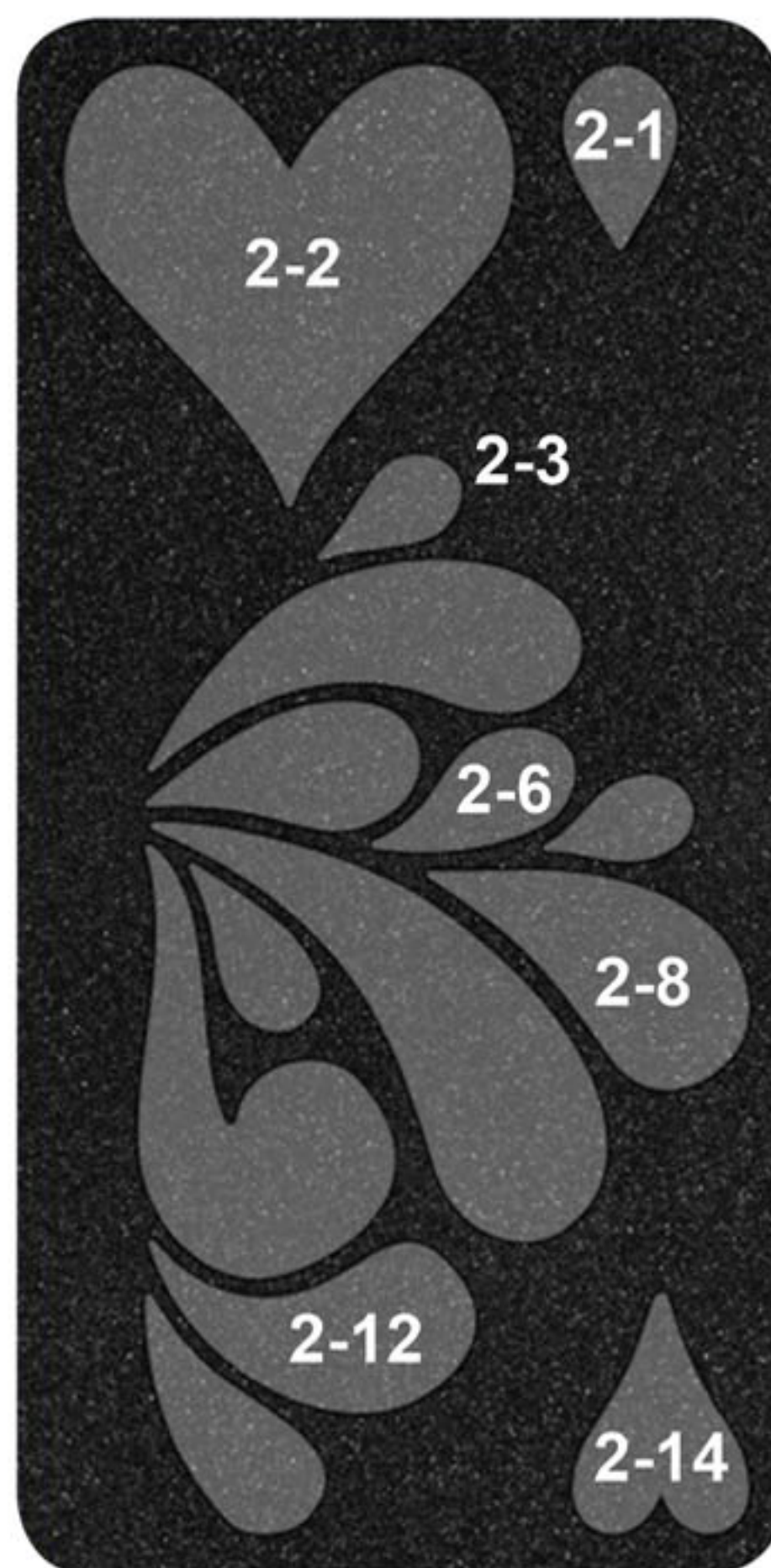
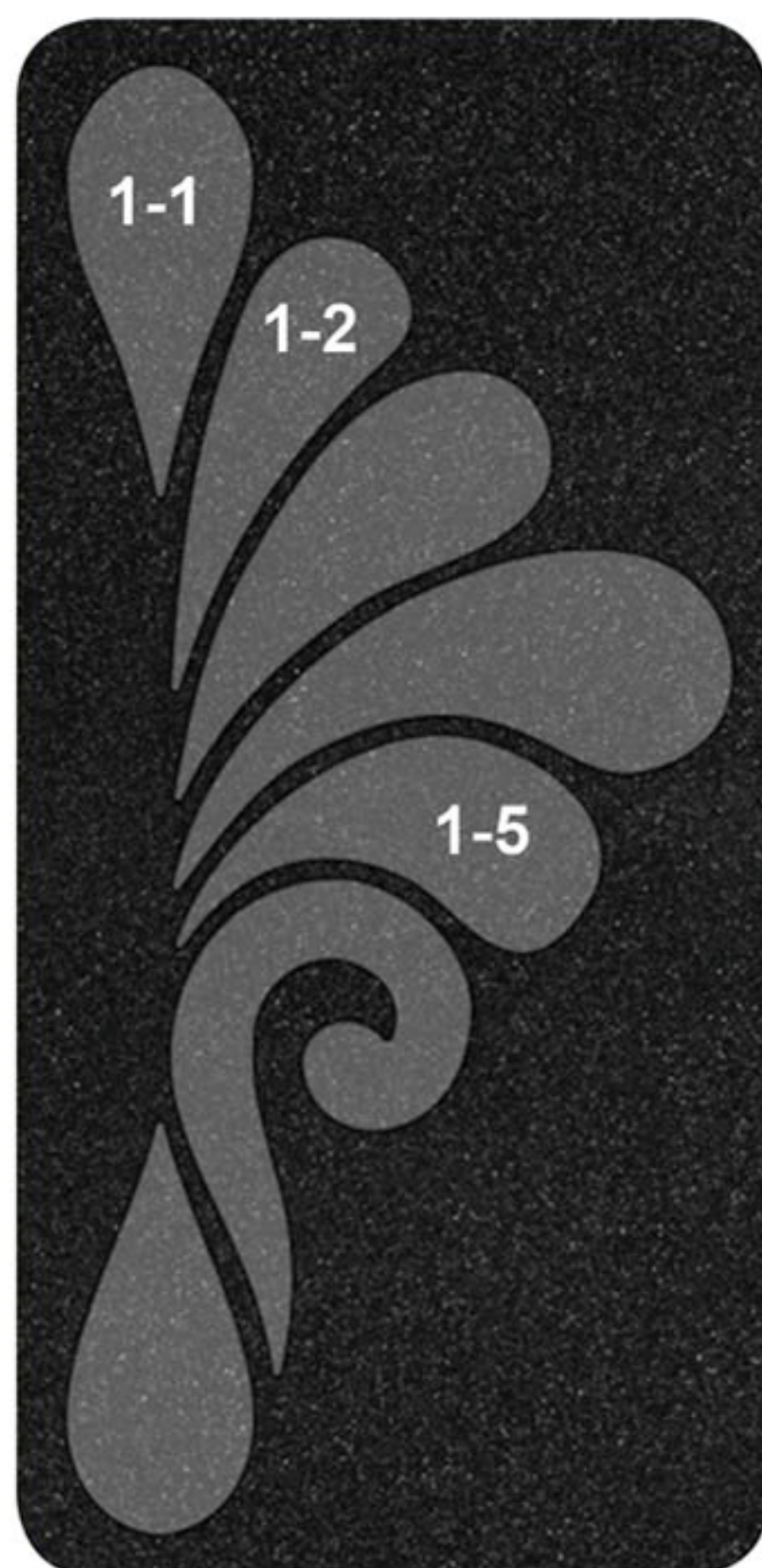
Carefully trace the motif alignment marks onto the right side of the fabric using a tested water-soluble marking pen. Trace an “X” over each hourglass shape. The fabric is now ready for embroidery.

Debbie's Tip

Be sure to mark the top of the fabric to help with proper arrangement of designs.

Preparing the Applique Shapes

Besides incredible accuracy, the benefit of using AccuQuilt dies for applique is that they save a tremendous amount of time. For every hour, you can spend 54 minutes sewing instead of cutting.



GO! Dutch Block 2 uses AccuQuilt GO! Heather Feather dies 55087 and 55088 by Sarah Vedeler. Charts within the instructions show the shapes, colors, and quantities needed for each design. It is helpful to have all applique shapes cut out before embroidery begins.



Start by pressing fabrics and applying Lite Steam-a-Seam 2 to the back. Cut fabric pieces slightly larger than the die size, cover with a cutting mat, and run the die through the AccuQuilt GO! cutter.

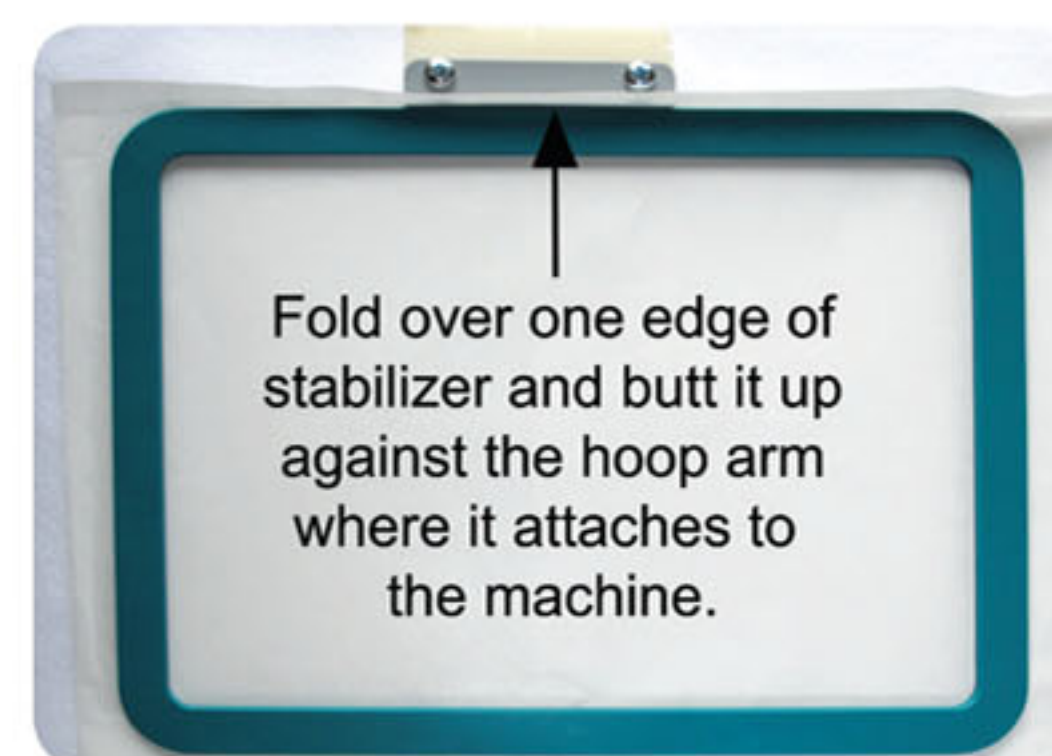
Debbie's Tip

Write the applique shape number on the paper backing of each shape and group them by number in clear zip bags or envelopes.

When all applique shapes are cut, it's time for embroidery.

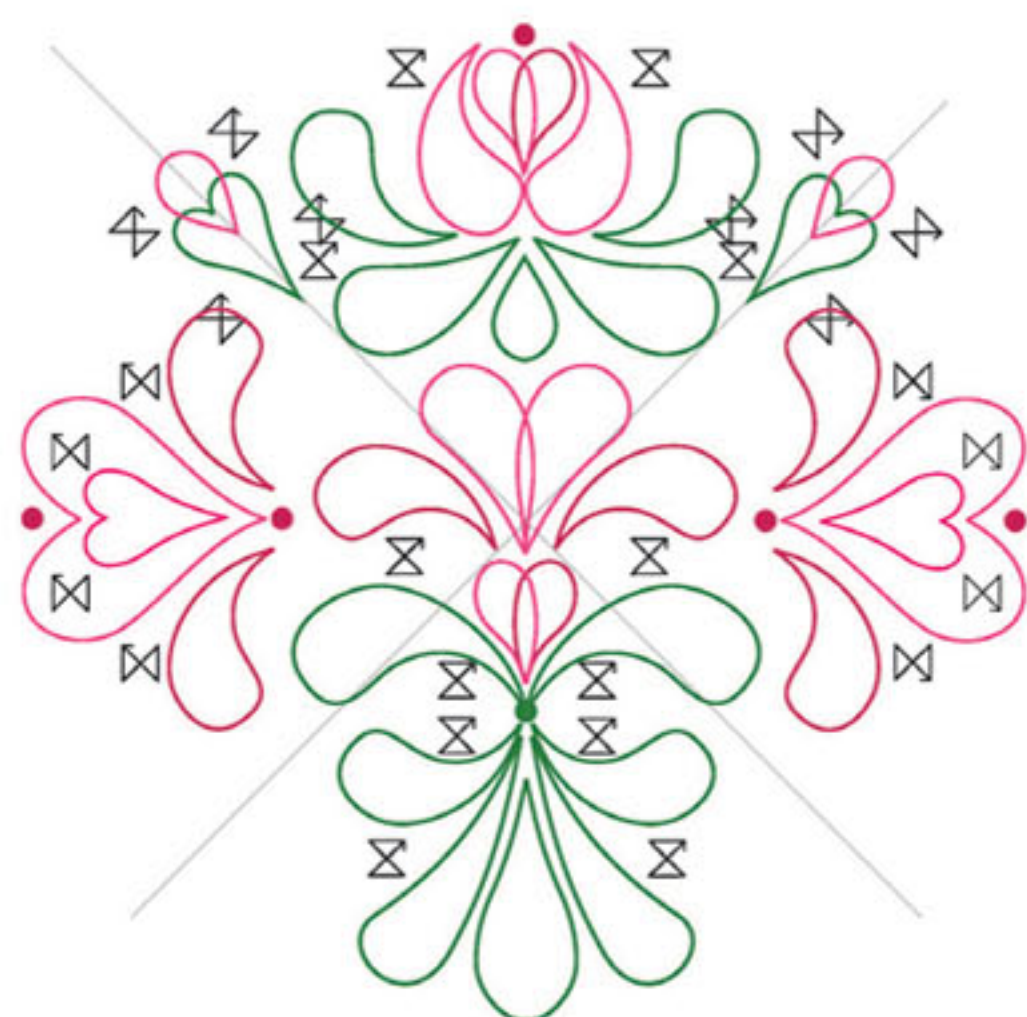
The Right Hoop

Snap Hoop Monster makes multi-hooped embroidery so much easier, especially when using adhesive fabric-type stabilizer. The protective paper topper sometimes makes traditional hooping a challenge. With Snap Hoop Monster, the flat magnetic frame easily holds stabilizer in place.



Score and peel away the paper inside the frame to expose the adhesive and attach the frame to the machine.

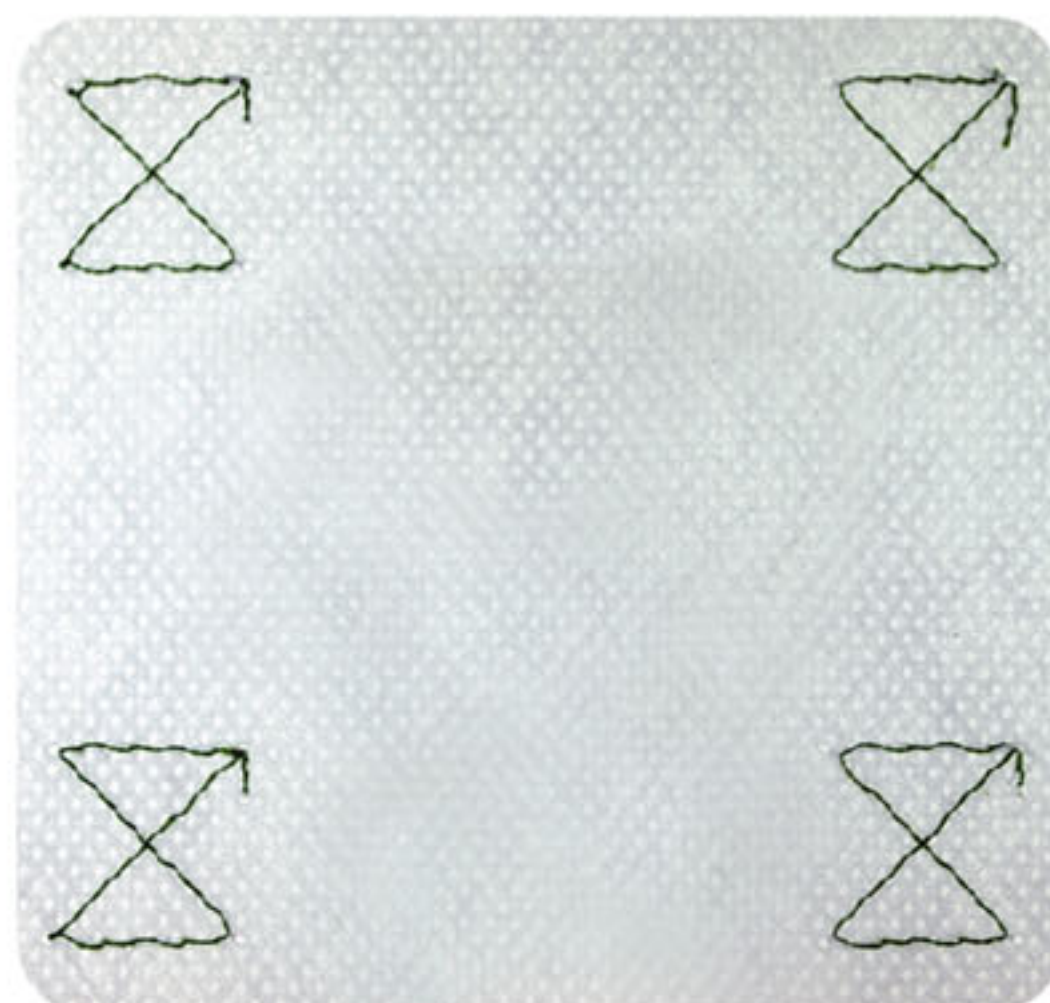
The Multi-hooping Process



Each embroidery design correlates to an area of the marked fabric. The motif alignment marks traced on the fabric match up with motif alignment stitches on the stabilizer. Lining up stabilizer and fabric markings ensures that embroidery designs are arranged properly regardless of how many times you re-hoop.



One way to ensure embroidery designs will stitch where they should is to use a light table. Load the design (Blk 2 Motif 03 used here) on your machine and attach the hoop.



Stitch the first color stop, which creates motif placement stitches on the hooped stabilizer.



The motif alignment marks on the fabric must be placed directly on top of the motif alignment stitches on the stabilizer.

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Place the hoop on your light source and position the motif alignment marks on the fabric over the motif placement stitches on the stabilizer. In the photo above, you can faintly see the hourglass shape behind the “X” marked on the fabric. When the two marks are lined up, finger-press the fabric in place on the sticky stabilizer. Return the hoop to the machine and stitch the next color stop, the applique shape placement line.



Once the applique shape placement line stitches, remove the hoop from the machine. Peel the paper backing from the adhesive on the corresponding applique shape and finger-press it in place just inside, or directly on top of, the applique shape placement stitches.

Debbie's Tip

Lite Steam-A-Seam 2 acts like a temporary adhesive, holding the applique shape in place while stitching without fusing with an iron.

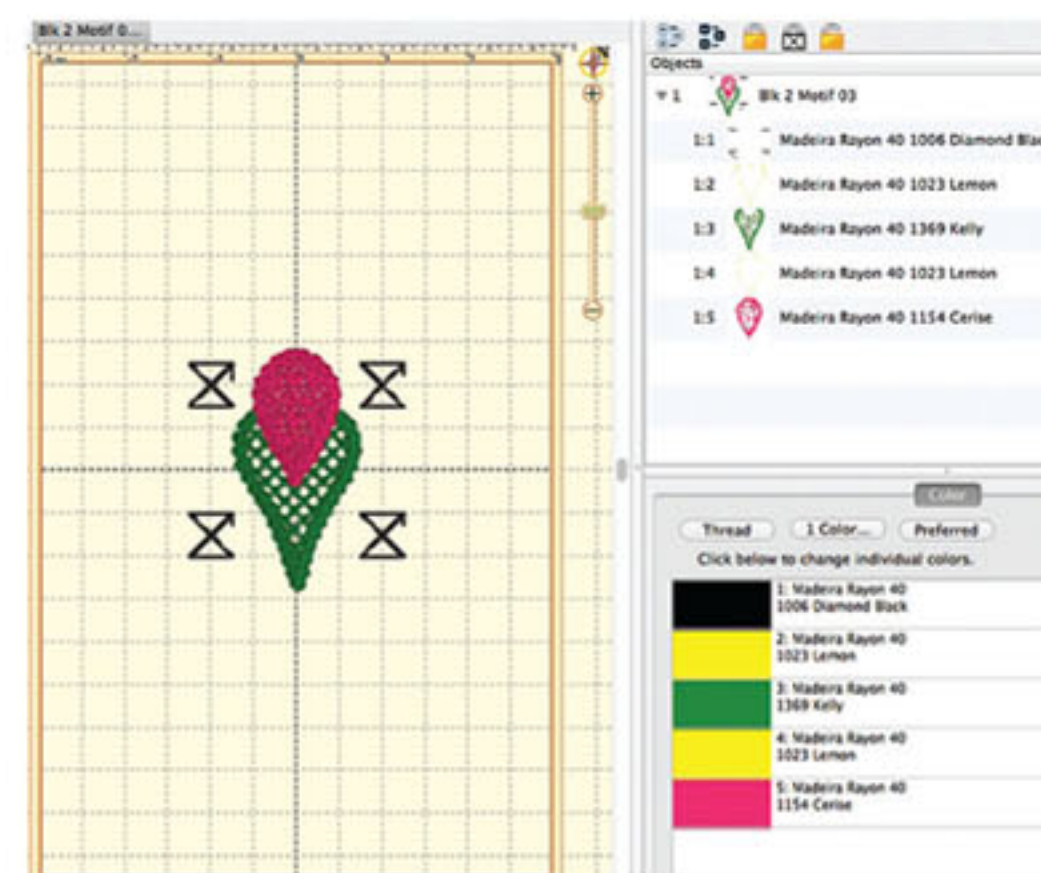


Reattach the hoop to the machine and finish stitching the design. When the design finishes stitching, remove everything from the hoop and carefully trim away stabilizer. The great thing about using water-soluble stabilizer is that it will eventually wash away during laundering.



Debbie's Tip

Having printouts of individual design templates for reference is helpful when positioning the base fabric on the hooped stabilizer correctly and when placing applique shapes.



APPLIQUE TIP:

Get Right to the Good Stuff!

Applique color stops are most often digitized to create a pause, for placing fabric or trimming fabric, rather than an actual thread color change. That doesn't mean that you literally have to change thread colors (above) to black: motif alignment stitches (which will be cut away after embroidery), yellow: applique placement stitches (which will be covered with satin stitching later), green: embellishment, yellow: applique placement stitches (which will be covered with satin stitching later), and pink (embellishment).

Load the first color of decorative thread that will be used – in this case, green. Stitch color stops one through three using green, then change to pink with color stop four and five. That saves three physical thread changes!

Applique Without Precut Shapes

AccuQuilt compatible designs are digitized without a tack-down stitch as only a placement stitch is needed when applique shapes are precut. You can still applique these designs without die-cut shapes by using traditional applique techniques.

After stitching the applique placement stitches, place fabric over the placement stitches, then re-run the placement stitches to tack the fabric down. Remove the hoop and trim the applique fabric close to the stitch line, then reattach the hoop and continue embroidery.

The Finished Product



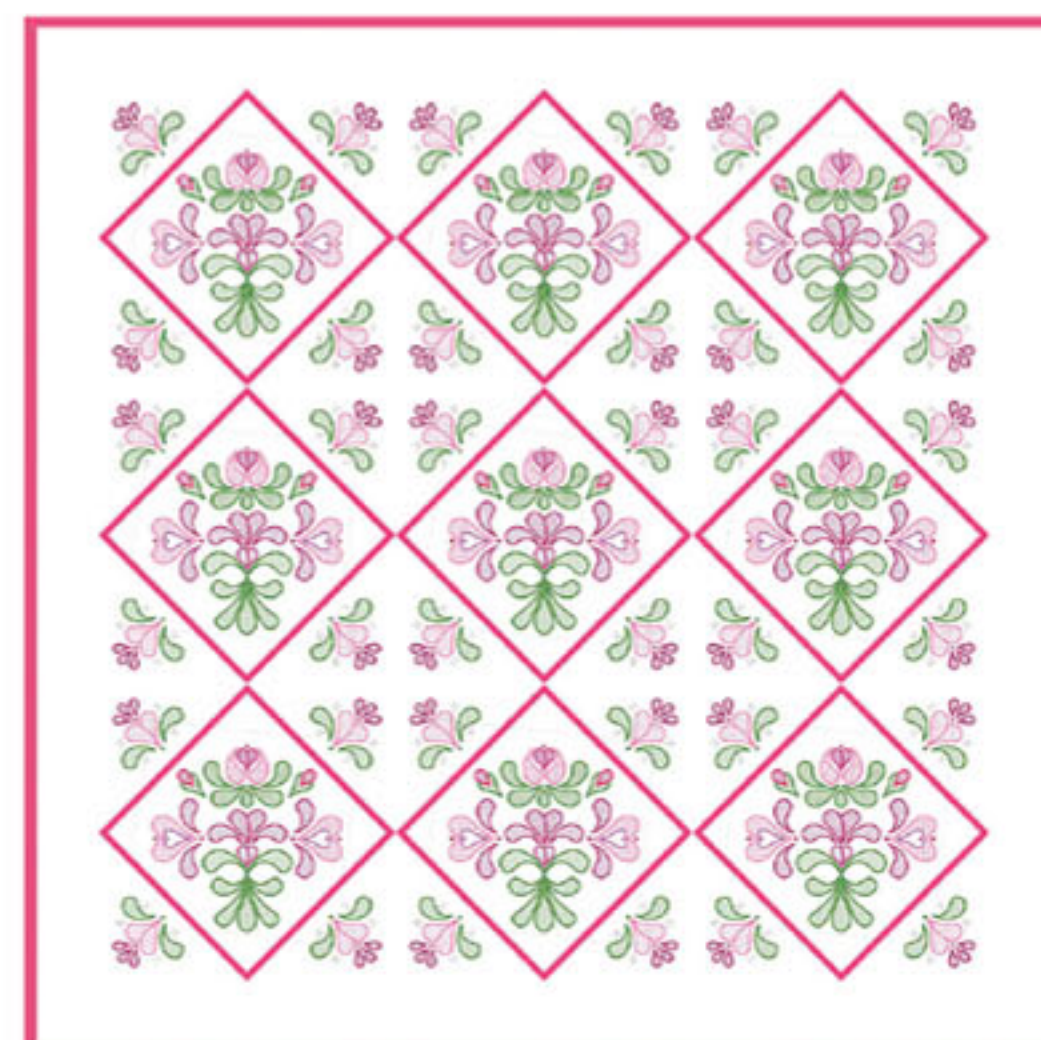
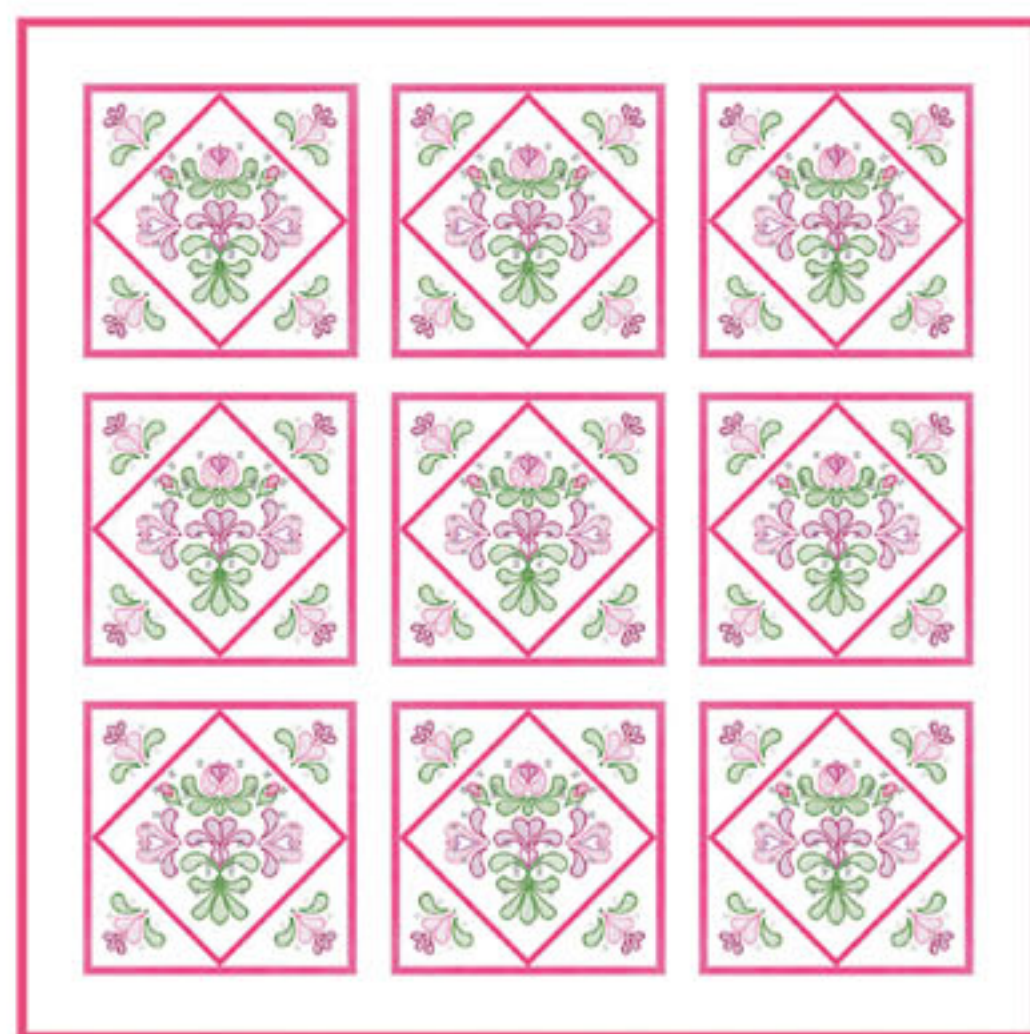
After stitching all motifs, square up the GO! Dutch Block 2 embroidery.

Debbie's Tip

Making the base fabric larger than needed allows plenty of room for trimming after embroidery. It is easier to trim to size than it is to have the entire block perfectly centered on the exact sized fabric.



Finish the block with sashing and embroidered corners.



Completed blocks can be arranged in a variety of ways.



You can even stitch the designs in individual blocks and arrange as desired.

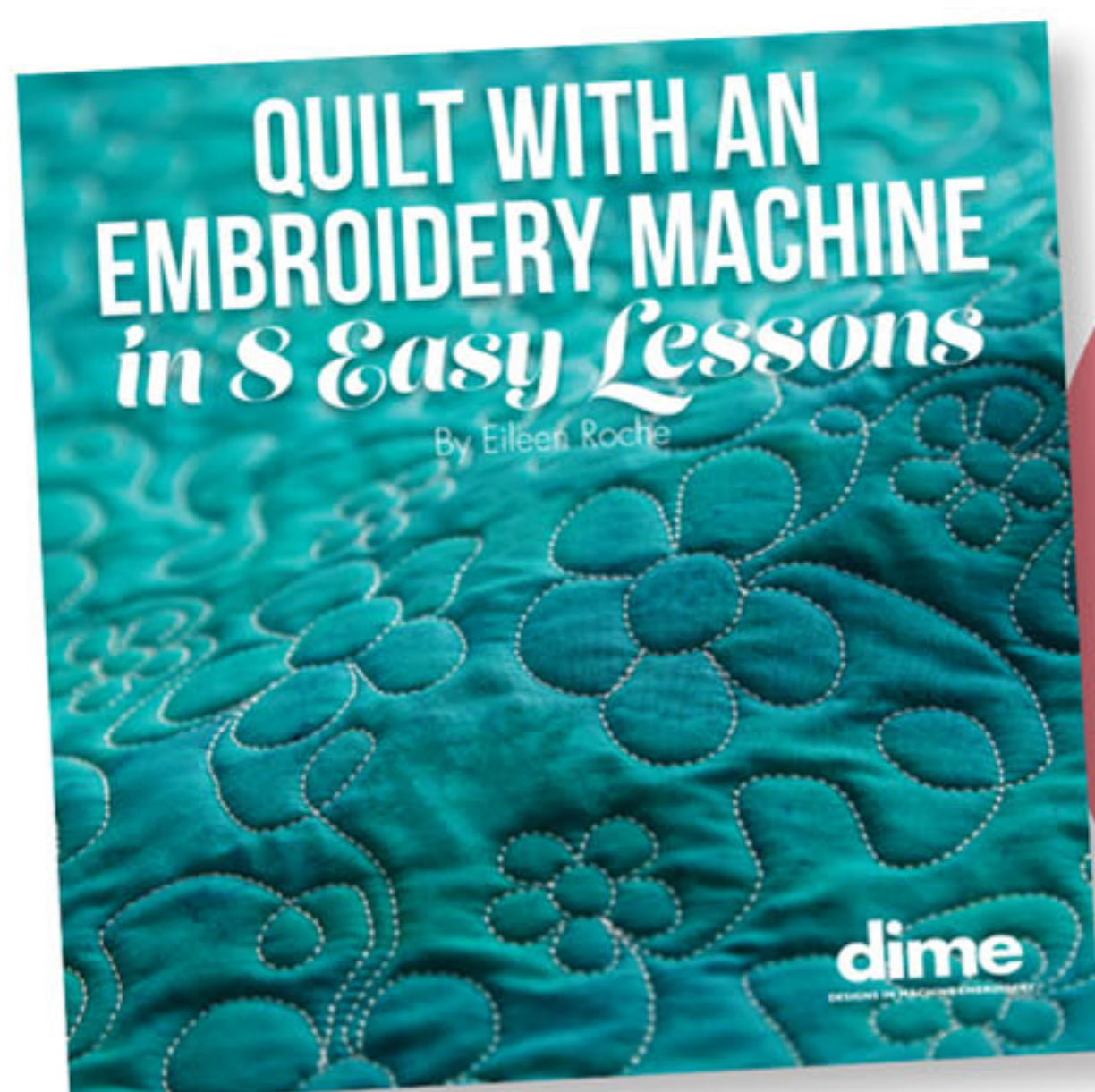
Oh, the possibilities when you think outside the hoop!



...Continued from Page 28

Basting is not required as the layers will shift as they are released from the rail (just like a longarm). Quilting on the shortE begins in the top right corner of the quilt, travels across the top row to midway, the quilt is then advanced and the quilting continues from the middle back to the right edge. After one half of the quilt is complete, the fabric rails are removed from the frame and flipped. The unadorned portion of the quilt is now under the needle. The remainder of the quilt is quilted.

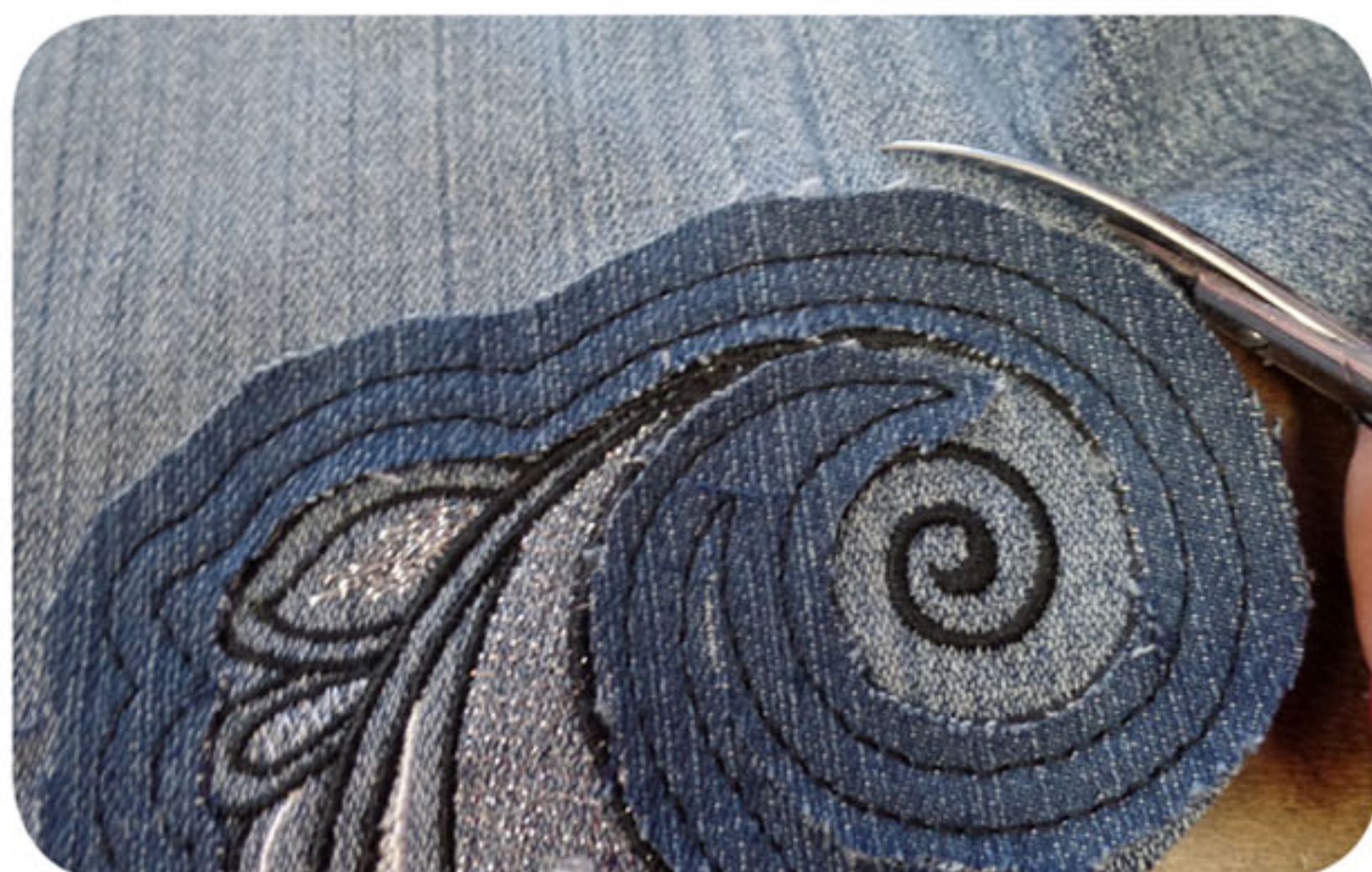
The Weightless Quilter is a floor frame that sits under your sewing table. Flex poles are held in the floor frame and extend above the machine bed. The flex poles sway with the quilt as the quilt moves during stitching. The sturdy fiberglass flex poles hold the quilt above and parallel with the hoop – perfect for allowing the hoop to move freely. The Weightless Quilter can accommodate small to large quilts (king size) and light to heavy weight quilts (47 lb.) and is very versatile.



Want to learn more about quilting with your embroidery machine? Order Eileen's 90-page book *Quilt with an Embroidery Machine in 8 Easy Lessons* today. Check with your local sewing machine retailer or order at www.dzgns.com

...Continued from Page 43

Then use the top layer as a guide to trim the bottom background layer of denim.



Trim the upper contrast denim only 1/4" away from the inner stitch line being careful not to cut the underlying design.



Use a stiff brush, like those used for creating chenille, to fray all denim edges. Use the brush from the backside also. Trim the frayed edges so they are somewhat even.



When all the individual, free-standing pieces have been created and frayed, have fun arranging them on your project of choice. Pin each in place. Use the discarded pieces of jeans—like the flat-felled seams or gathered denim selvage—to group the areas visually. Here a chalk line was drawn for the seam flower stem once the placement was determined. The seam was then sewn in place before the flower pieces were sewn down.



Sew the freestanding patches to the garment using the sewing machine. Use thread that matches the color of denim or the channel line. It isn't necessary to sew completely around the stand-alone piece. Add additional embellishment with beads, trims, and other parts of the old jeans like pockets or belt tabs.

This project is great for all ages.





Multi-needle Know How

By Marie Zinno

MULTI-NEEDLE MACHINE Upkeep

In this new column we will discuss techniques, tricks and troubleshooting pertaining to the multi-needle embroidery machine. Most of our readers are single needle machine owners. They are true hobbyists and enjoy giving and donating their beautiful embroidered items. However, more and more of our followers have made the leap over to multi-needle embroidery machines and have not looked back. The speed and the range of capabilities of using a multi-needle machine are two of the many advantages. Therefore a number of our readers tinker in the machine embroidery business along with their hobby.

All high end equipment deserves proper maintenance and care. As an owner of three multi-needle embroidery machines, I have a few secrets to share. For starters, read the manual. I know it's boring and very technical, but it has some helpful information and you'll learn the proper way to operate the machine along with the correct terminology. Dog-ear or highlight the most common information so it is easy to find at a later date.

Since I purchased my first multi-needle embroidery machine thirteen years ago, many models have appeared on the market. My machines are two 6-needles and one ten-needle, all single head embroidery machines. These embroidery machines are still considered a "home or crossover" multi-needle embroidery machine

as opposed to a true commercial embroidery machine.

During the last six years as I taught machine embroidery across the country I encountered a fair amount of misinformed multi-needle machine owners. For instance, one student believed the needles never needed to be changed.



I wish this was true! She owned the machine for a few years and never had a needle break? Do not rely on other people to tell you about your machine once it is purchased. Educate yourself and read the manual, seek advice from sewing machine retailers, watch YouTube videos from the manufacturer and be all means, practice your embroidery.

Clean your multi-needle machine as often as possible. I can actually tell when my machine needs to be cleaned by the sound it makes. I know it sounds crazy but we have a close relationship. I stitch a fair amount of towels and fleece blankets and the stray fibers make a mess in the bobbin area. The build-up causes the machine to stitch rather "rough" and louder than normal.

The step by step photos shown are of my actual embroidery machine. Follow the instructions for cleaning your model as described in the machine's manual.

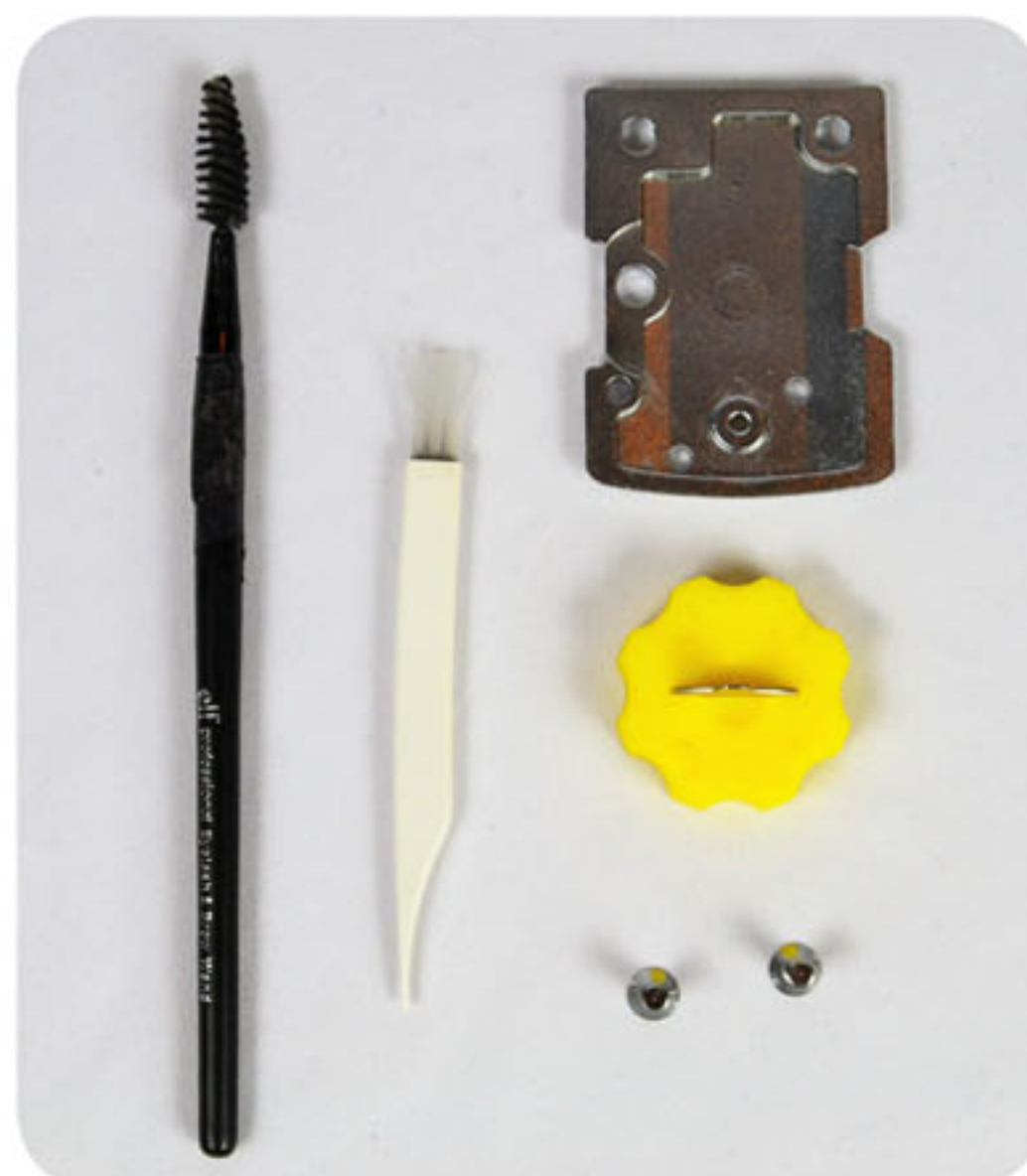
Use the yellow circular extended flat tip screw driver, contained in the Stitcher's Hardware Kit, to remove the screws on the needle plate. This tool is absolutely the best and easiest way to remove the sunken screws from the needle plate.



Remove the needle plate.



Keep the plate, screws and cleaning tools nearby. I also like to use a clean, new mascara brush; this tool is perfect for using inside the bobbin throat area. Mascara brushes are sold in packs and I like to keep them in my sewing area for a variety of uses.



Use the brush provided from the manufacturer and clean the top area, sides and underneath the bobbin area.



With the hook cover door open, grab the latch on the bobbin case. Remove the bobbin case and place aside on your work surface. Clean inside the hook area with the provided brush. I recommend turning the hand wheel, located in the back of the multi-needle machine, to get a better view of the bobbin hook. After the lint and thread have been removed, oil the hook and replace the bobbin case.



Since my machines are positioned at counter height, I kneel on the floor to get a better view of the components. I generally use a small flashlight to see more clearly and easily.



My manufacturer also suggests oiling the lower needle bar above the felt area as well as the hook inside the bobbin area. Please refer to your owner's manual and follow the exact procedure for your model of machine.

There is one helpful trick I learned while reading my manual that refers to cleaning the bobbin case. If you noticed the bobbin thread showing on top of your embroidery, the reason could be buildup of residue under the tension adjusting spring. Thread and dust accumulate near the hole in the case and can cause uneven tension.

Continued on Page 76...



Fun in the Kitchen

By Maureen Egan

These aprons are almost as sweet as the cookie theme that is embroidered on them. Use a simple chef's apron pattern as your canvas, then decorate and sew it in adult, child, and doll sizes for fun in the kitchen.



Embroidery Products

Embroidery digitizing software, I used BERNINA Embroidery Software 7 DesignerPlus.
 Recipe Box and Cookies by Starbird Stock Designs,
www.swakembroidery.com
 Snack Time CH1486 milk and cookies,
www.dakotacollectibles.com
 Cookies FD0196, with cookie jar,
www.dakotacollectibles.com

Supplies

Simplicity® pattern 1554, Child's, Misses' and 18" Doll Aprons, View A
 2 ½ yd. "Watercolor & Ink Botanical Sketchbook" cotton fabric by theartwerks available at www.myfabricdesigns.com
 1 yd. "Fairy Frost" 100% pearlized cotton metallic fabric by Michael Miller
 Purchased bias binding
 White bobbin thread for embroidering
 5" x 7" hoop
 Iron-on tear-away stabilizer, such as Sulky® Totally Stable™
 Spray starch
 Water soluble fabric marker

Prep

Prewash, dry, and press fabrics. Cut out the apron pieces according to desired size. Set aside. From contrast fabric, cut or tear one 11" strip from selvage to selvage (adult apron pocket), one 9" strip from selvage to selvage (child apron pocket), and one rectangle 8" x 12" (doll apron pocket).

Spray starch these pieces on both sides, then trace the pattern pieces on them, using a water soluble fabric marker. Mark pocket stitching lines per the pattern tissue, and add a center placement point mark for embroidery on each of the three central pockets. Do not cut pockets out yet.

Adult Apron Embroidery Center Pocket

At the computer, open the Recipe Box and Cookies file. Enlarge motif by 20% or as desired. Rotate the design 90° to fit hoop, taking care to ensure that the motif will sew right side up on the pocket when hooped. Send to the embroidery machine. Stabilize and hoop the center pocket area securely, using two layers of iron-on tear-away stabilizer. Place the hoop on the machine and position the motif in the center of the stitching area. Stitch the design. Release from hoop and remove excess stabilizer.

Center Left Pocket

At the computer, open the Snack Time file in the default size. Send to embroidery machine. There is no need to rotate this or any of the other remaining motifs, as they will fit the hoop easily. Stabilize, hoop and center the motif in the center left pocket area for stitching. Stitch the design. Release from hoop and remove excess stabilizer.

Center Right Pocket

At the computer, open the Cookie Jar file. Reduce 40% or as desired. Send to the embroidery machine. Stabilize, hoop and center the motif in the right pocket area for stitching. Embroider the design. Release from hoop and remove excess stabilizer.



Child's Apron Pocket Embroidery

Center Pocket

At the computer, open the Recipe Box and Cookies file in default size. Send to the embroidery machine. Stabilize and hoop the center of the pocket securely, using two layers of iron-on tear-away stabilizer. Place the hoop on the machine and position the motif in center of the stitching area. Embroider the design. Release from hoop and remove excess stabilizer.

Center Left Pocket

At the computer, open the Snack Time file. Reduce 20%. Send to embroidery machine.

Stabilize, hoop and center the motif in the center left pocket area. Embroider the design. Release from the hoop and remove the excess stabilizer.

Center Right Pocket

At the computer, open the Cookie Jar file. Reduce 60% or as desired. Send to embroidery machine. Stabilize, hoop and center the motif in the center right pocket area.

Embroider the design. Release from hoop and remove excess stabilizer.

Doll Apron Pocket Embroidery

At the computer, open the Snack Time file in embroidery editing software. Select the motif. Copy and paste it into a new file. Ungroup the motif. Delete the elements of the motif, one by one, until just the plate of cookies remains. Reduce the remaining design 60% or as desired and save the motif. Send to the embroidery machine.

Center doll pocket in the hoop with two layers of iron-on tear-away stabilizer. Place the hoop on machine and position the motif in the center of the stitching area. Embroider the design. Release from hoop and remove excess stabilizer.

Construction and Finishing

Cut out the pocket pieces, leaving the interior markings in place until the pockets are sewn into position. Construct the aprons, following the pattern instructions. Dampen the remaining water-soluble pen markings with water to remove them. Press and enjoy your beautiful aprons!



For information about Melissa Polomsky, the artist who designed the "Watercolor & Ink Botanical Sketchbook" fabric, and to see other fabrics that she has designed, go to: <http://blog.myfabricdesigns.com> and search "The Artwerks".

Maureen's Tips

Here is a shortcut method for using an embroidery motif that has a completely filled interior and fairly simple perimeter. Embroider the motif onto a base fabric in a neutral color such as white or cream. Apply paper backed fusible web to the back and trim closely around it. The fusible web will act as an edge finish to prevent raveling of the base fabric. Treat the design as an appliqué, by fusing it into position on the project and stitching around the edge with a narrow zigzag or light decorative stitch. You could make or buy cute potholders, oven mitts, placemats, or coasters to go with your aprons. The Snack Time cookies-and-milk motif would be a good choice for this application.

The embroideries I chose for this project all have high stitch density. They work well here, because a little bit of bulk is no problem inside an apron pocket. To help minimize fabric puckering when embroidering motifs with high stitch density, prepare your fabric by spray starching it on both sides, twice if necessary. In addition, use a double layer of stabilizer when hooping for further hold. I like the iron-on type for this purpose.

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Layered Monogram Spa Bundle

By Marie Zinno

A few months ago I had the pleasure of taping the Sewing with Nancy PBS TV show. Although I have known Nancy for a few years this was the first time I had the opportunity to be a guest on her show. We taped two episodes where I shared my themed “bundle” gifts. The spa bundle consists of a tote bag, slippers and cosmetic case all embroidered on a traditional single needle embroidery machine. Tote bags are one of the most popular embroidered products I sell. I purchase the tote bags wholesale and add ribbon trim, change the handles and personalize the bag to make them unique.

The monogram selected is a “layered” monogram. The large initial is embroidered first in a light color thread and the entire name is then stitched directly on top of the initial. You can use practically any font just make sure you stitch the bottom layer, the initial, first and the name second.

Embroidery Products

Snap Hoop Monster, 4" x 4"
Embroidery lettering software

Supplies

1 purchased tote bag (large enough to fit over the embroidery machine)
1 cosmetic case (zippered and lays flat on hoop)
1 pair of Velcro velour slippers
Adhesive tear-away stabilizer
Tear-away stabilizer
Water soluble stabilizer
Target ruler, target stickers available in the Embroidery Tool Kit from **dime**
1 yd. decorative ribbon for top edge of tote

Layered Monogram Tote Bag

Step 1. Create the Monogram

In embroidery lettering software (or at the machine), create a 3" tall initial. Add the 1 ½" tall name. Change the color of the name and center it over the initial. Save the monogram and send it to the embroidery machine.

Step 2. Embroider

Place the tote bag on a work surface and position the target ruler in the center of the bag, 4" from the top edge. Add the ribbon on the bag and make sure you leave enough space between the monogram and ribbon. Slide a target sticker into the center hole and remove the ruler.

Turn the tote bag inside out. Center the bag's design area on Snap Hoop Monster's metal frame with a piece of tear away stabilizer. Place the magnetic frame on top. Double check the position of the bag; is it straight in the frame? Reposition if needed.



Verify the orientation of the monogram on the embroidery machine's screen, rotate if necessary. Stitch the large initial in a light colored thread and follow with the name in a darker colored thread.

Remove the hoop from the machine and carefully remove stabilizer. Turn the tote bag right side out.

Step 3. Add the Ribbon

Measure the circumference of the bag and cut the ribbon accordingly, allowing an extra 1" for finishing the ends. Fold under the ends of the ribbon and topstitch. Pin and sew the ribbon along the top edge of tote beginning in the back of the bag.

Velcro Velour Slippers

Step 1. Resize the Initial

The embroiderable area on the slipper is too small to layer the initial and name. Resize the initial from the tote bag to 2" tall. Mark the center for each slipper by using the target ruler as outlined above. The letter should be embroidered upside to the wearer...meaning the viewer should be able to read the letter stitched on each slipper.

Step 2. Embroider

Place adhesive tear-away stabilizer in a standard 4" x 4" hoop, score the protective paper and remove it. Center the slipper on the stabilizer and align the needle with the target sticker's cross hair. Add a section of water soluble stabilizer, hold in place with the basting stitch and embroider the initial.



Repeat for the other slipper; check the orientation of the letter before stitching. Remove from hoop, trim thread tails and stabilizer.

Cosmetic Case

Supplies

Tear-away stabilizer
Water soluble stabilizer
Target ruler, target sticker
Snap Hoop Monster

Step 1. Resize the Letter

Use the 2" tall letter for the cosmetic case. The waffle weave zipper cosmetic case was designed for machine embroiderers and can be found in a variety of colors to match the velour slippers. The full zippered top gives you the ability to lay the case flat on your hoop. You'll add embroidery to the side without the pockets. Find the center of the embroiderable area with the target ruler and place a target sticker in the hole. The top of the initial or text should be facing up towards the zipper. Remove the ruler.

Center the tear-away stabilizer and the case on Snap Hoop Monster's metal frame, with the body of the case sitting on the attachment. Add the magnetic frame and attach the hoop to the machine.



Double check the orientation of the text or design on your machine's screen. Rotate the design if needed. Align the needle with target sticker.

Lay the water soluble stabilizer on top of the design area and hold in place with the basting file stitch. Embroider the design and remove the top frame of Snap Hoop Monster, carefully clip the basting stitches and remove all stabilizers.



The slippers and cosmetic case can be found at www.TheSewphisticatedStitcher.com

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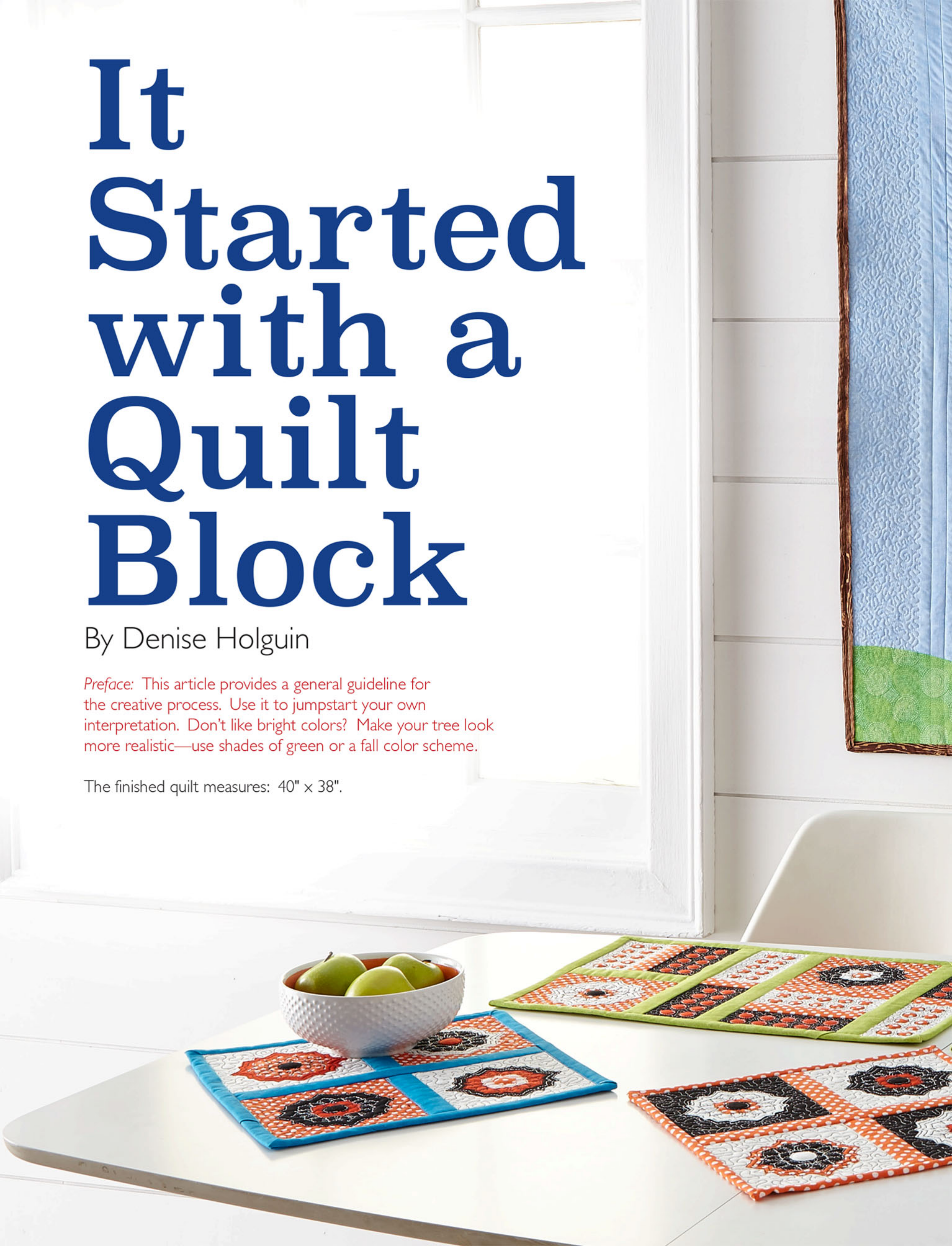
Expires 4/30/2017

It Started with a Quilt Block

By Denise Holguin

Preface: This article provides a general guideline for the creative process. Use it to jumpstart your own interpretation. Don't like bright colors? Make your tree look more realistic—use shades of green or a fall color scheme.

The finished quilt measures: 40" x 38".





Embroidery Products

Stipple Fab Flowers and Medallions from your local dealer or www.dzgns.com



Download a Tree Trunk and Grass pattern for free! Visit www.dzgns.com. Click on Magazine / Current Issue. Select Volume 103.

I have a confession. This project started out as a quilt in 2013. The quilt blocks were so fun to make, I turned into a quilt block making assembly line worker. I was churning out blocks faster than I could trim them!



Once trimmed, I experimented with sample quilt layouts.



Then the quilt evolved to placemats. I made a series of intentionally mismatched placemats and with the leftover blocks, I made a couple centerpieces. I love mixing, matching and breaking the 'rules'.

My ever-evolving creative vision led me to the idea of a bright and cheery quilt using the 3-D flowers from the same collection. I decided I'd stitch a tree made of flowers.



Step 1. Flowers

Stitch a billion flowers (a modest exaggeration!).



They take just a few minutes to stitch. Each flower is turned and stuffed with batting. By the time I finished I had a whole basket of flowers. It felt like an arboretum.

Step 2. Quilt Panels

I stitched a continuous border of the stipple design included in the collection. The stipple designs interlock to create a smooth, continuous design. I stitched seven of these panels.

Use Eileen's reversible piecing technique (instructions included in the Stipple! Fab Flowers and Medallions collection) to piece the panels together. Trim the quilt square.

Step 3. Grass & Tree Trunk

One of the advantages of working with creative people at the office—I have access to their drawing skills! The Grass and the Tree Trunk are available as free downloadable patterns. Go to www.dzgns.com. Click on Current Issue / Volume 103. Or be adventurous and design your own shapes. Both shapes are pretty subjective. Embrace your inner artist.

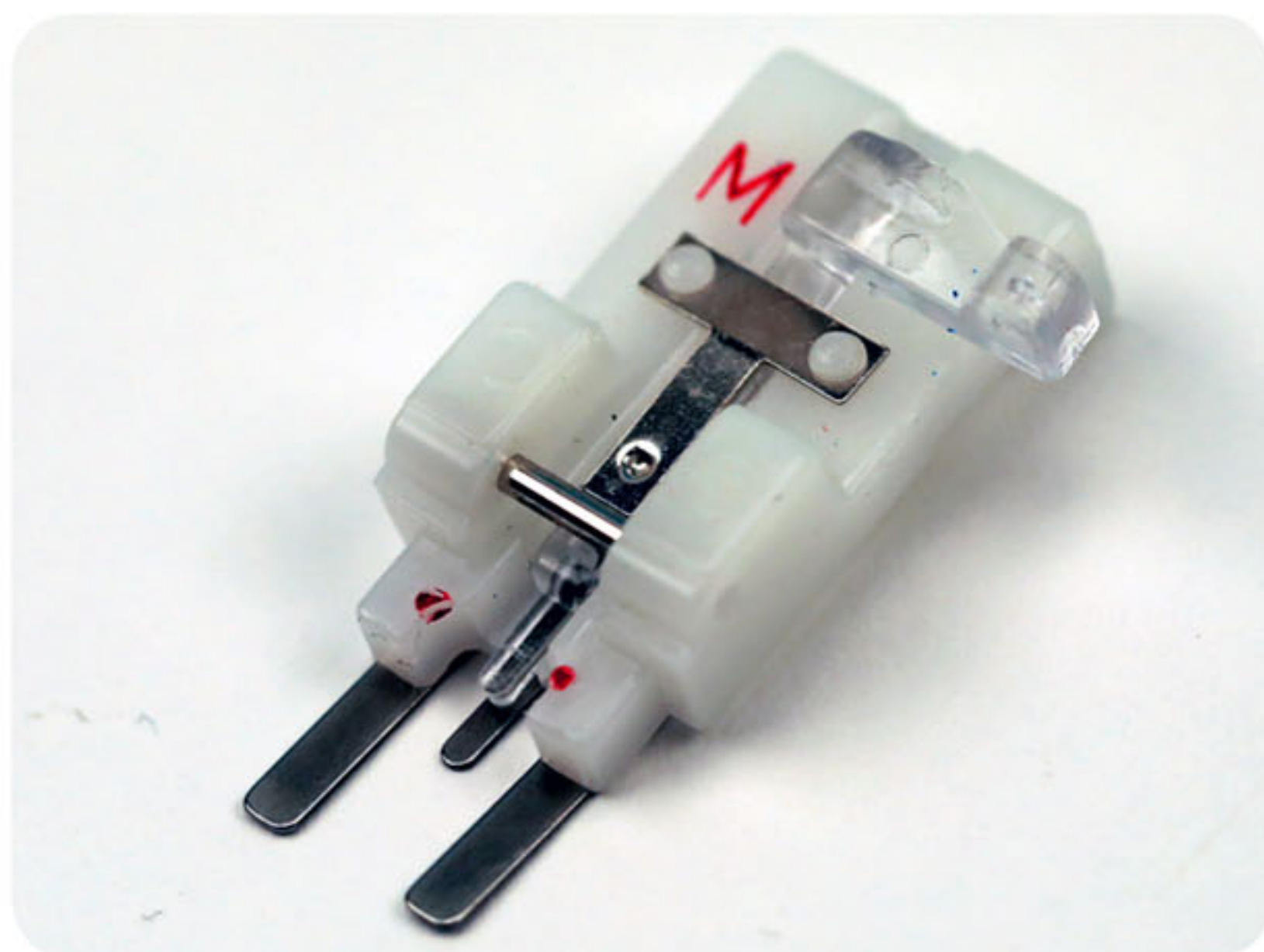
Follow the manufacturer's instructions to apply fusible web to the wrong side of green fabric for the grass. Trace the pattern on the paper side of the fusible web. Cut the grass shape. Do the same steps for the tree trunk.

Iron the grass on to your quilt. Then audition the placement of the tree trunk on the quilt. You can center it as I did—or place it off-center leaving more open space. The open space will give you an even bigger area to add design elements than my featured quilt.

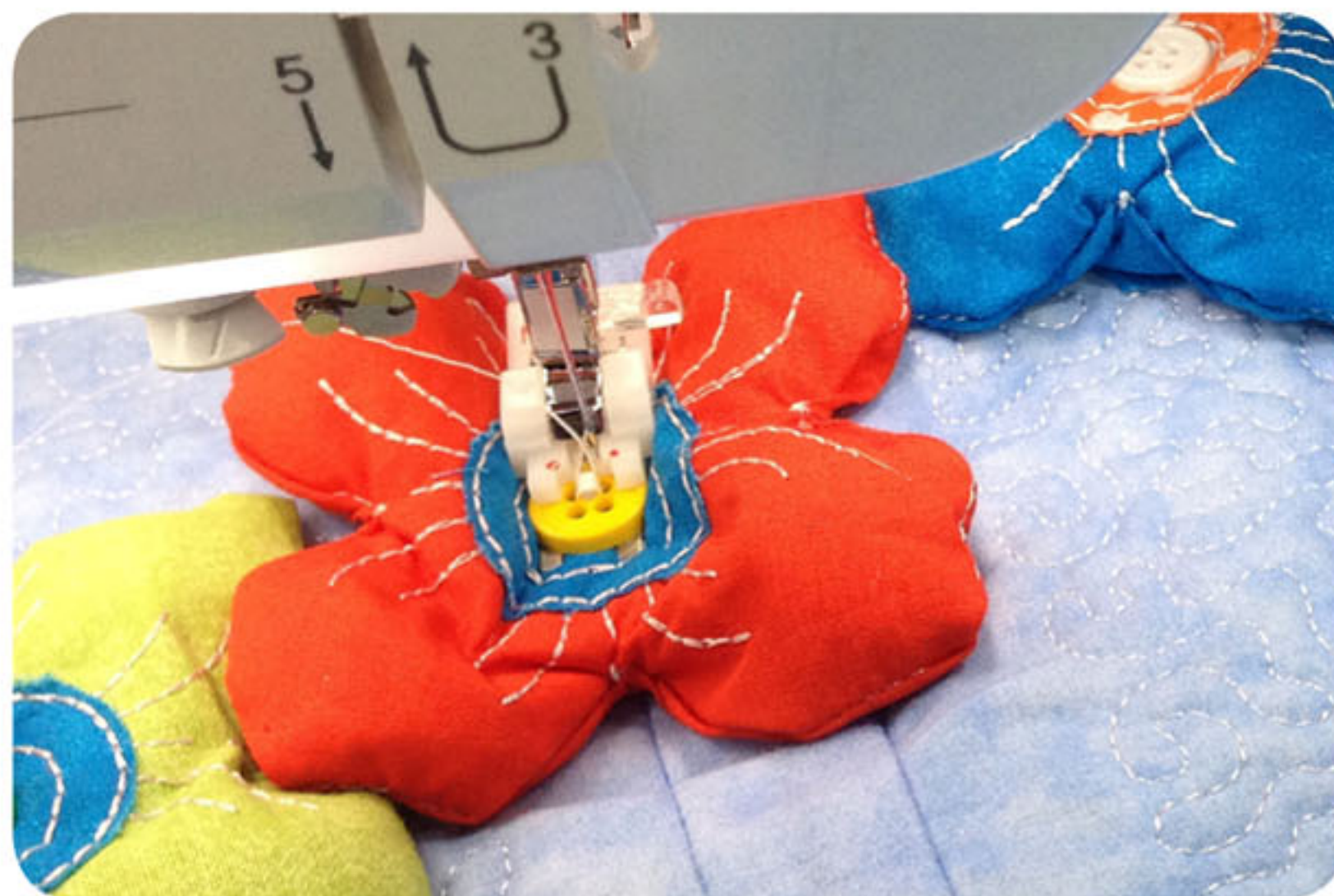
Step 4. Attach the Flowers

A different colored button is securing each flower to the quilt. Initially I thought I'd hand stitch every flower to the quilt but quickly realized it was an infuriating task. Finding the buttonhole with a hand sewing needle left my fingers pricked and bleeding.

Instead, I used the button fitting foot with the built-in bartack stitch on my Baby Lock Ellageo. Without that built-in stitch, the tree would just be a trunk! The machine does all the work of attaching the button.



As rosy an image I paint of this process, it is tedious but the end result is worth it. Audition the flowers to determine the shape you want on your tree. I started attaching the flowers toward the tree trunk then worked my way up to the top portion of the quilt. Remember, there's a lot of bulk you will be working with.



Once the flowers were attached, I examined my creation. I executed my plan! Aside from binding, I'm finished. But the more I looked at it, the more I realized I wasn't finished with the design elements. A swing was necessary.





www.dzgns.com/blog/

Visit
Eileen's Machine
Embroidery Blog
for a software lesson.
Search:
"signpost"

Step 5. Design Elements

These are the moments that make me happy I squirreled away ephemera. I used wire jute rope and a piece of wood I picked up during an outdoor adventure. They are perfect for a swing! I hung the swing around a flower on the tree.

Suggestions: Consider a small, light-weight doll to sit on the swing.

Now my tree looked complete. It took a lot of time to get to this pivotal point. But I wasn't satisfied. I decided to embroider a sign. I used embroidery software to create a sign with a special message: "Let your ideas take shape". These fabrics were bulkier—so I used the Patch Attach to iron them to the quilt.

Step 6. Binding

Bind the quilt using your favorite method.



The lessons from this project:

- *Executing your creative vision may take time—but the end result is worth it.*
- *Be willing to let the process evolve and take on a life of its own.*
- *Don't sweat the small stuff. The Stitch Police will not come after you!*
- *Are you super busy with little time to start an involved project? Chip away at the task like I did. If you're fortunate to have more time to spend in your sewing room, I'm confident this quilt won't take you four years!*

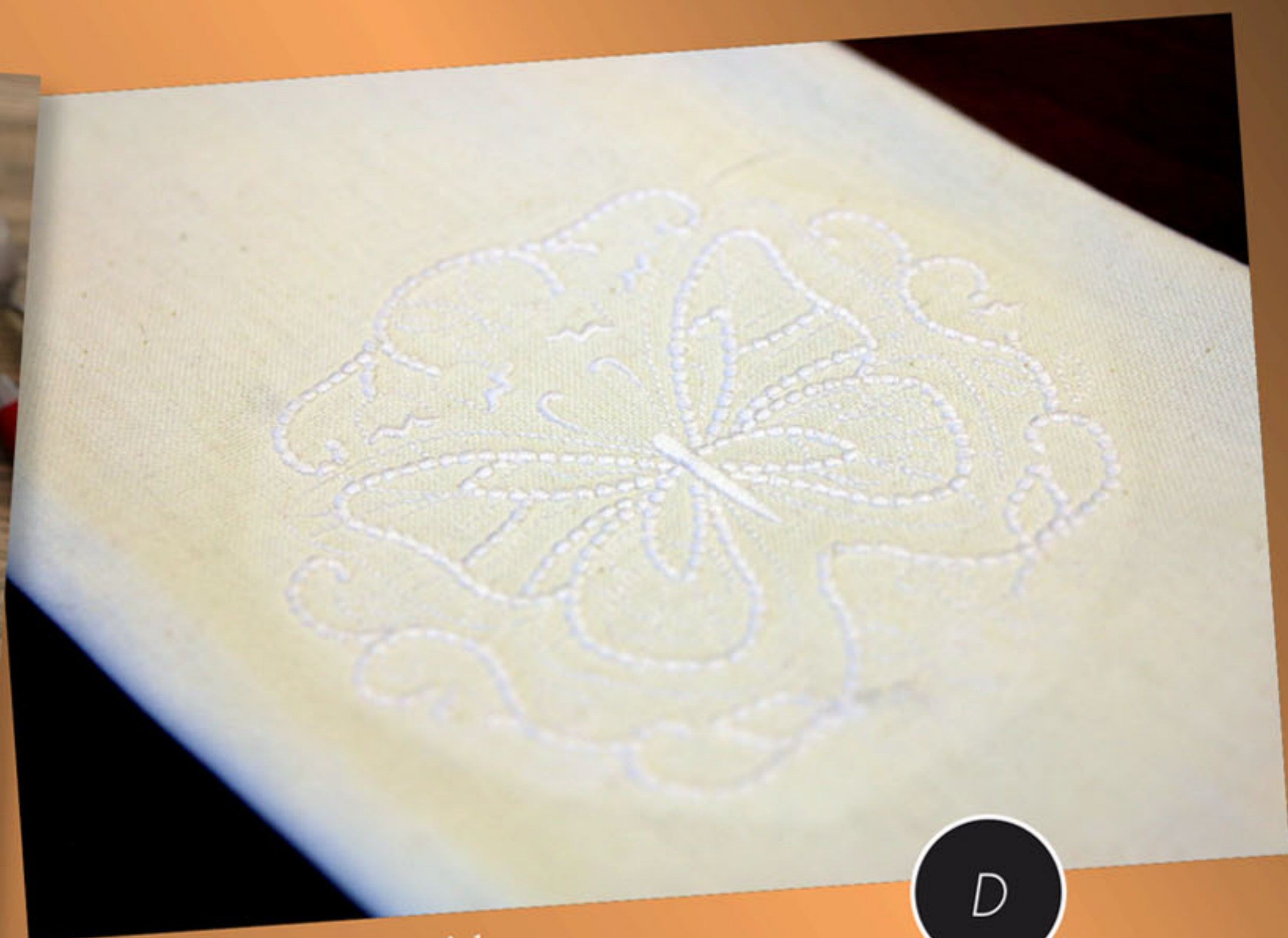
#embroiderytrends By Katrina Widener

Creativity with Candlewicking



A

V1047 Cherry Basket



D

M4565 Flutterby Flourish



C

M5871 Magical Medallion Square



B

G2409 Rose Blossom

Love both the beauty of hand embroidery and the ease of your home machine? Give your stitching an antique-inspired, artistic look with the newest trend at Embroidery Library – candelwicking! Specially digitized designs feature satin dots, thick thread, and smooth stitching to bring this stylish form of embroidery to your home machine.

Candelwicking began in the early 19th century as a form of whitework embroidery, and is known for using heavy, soft-spun cotton thread and elaborate knots on white muslin. The cotton thread used in this hand embroidery was also used to make hand-dipped candles, which is how the needle art earned its unique name.

Today's embroidery machines can't handle the thickness of this specialty thread, and the tufted knots can't be replicated on home machines either. However, the look of candelwicking can still be represented in machine embroidery. When using your embroidery machine to stitch candelwicking designs, the primary difference is the thread choice. Using 30 weight cotton thread lends a certain level of texture and a raised appearance to the designs. Plus, candelwicking designs

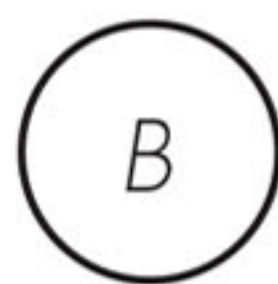
for home machines feature silky satin dots to represent the intricate knots found in handwork.



Take a look at the beautiful white butterflies featured in these designs. The use of one color harkens back to traditional whitework candelwicking, and the sophisticated satin circles are a way to call to mind the classic candelwicking style found in hand embroidery. Stitch on bright hues for a striking contrast, or use for a tone-on-tone effect with neutral fabrics.



This colorful mandala, or medallion, adds a contemporary edge to candelwicking. It combines the stylized candelwicking elements in geometric shapes and bold lines for a more modern take. A mixture of stitches and styles blend together for a graphic variation of the traditional embroidery technique.



In some designs, like this rose blossom, the candelwicking accents are used in conjunction with a more detailed motif. This pools the best of both hand and machine embroidery for a stunning result. Candelwicking handwork often used the elaborate dots to surround a focal point. Here, the graceful bloom at the bottom is even lovelier when offset with a soft satin border.

Candelwicking designs are appropriate for a wide variety of projects, as their specific artistic flair can be applied to many different motifs. Update table linens with designs for the kitchen, or give holidays extra flair with seasonal motifs. Trendy themes, styles, and shapes can all be created in this unique embroidery form, making it a dramatic addition to your next project!

Katrina Widener first started sewing at age five, and has maintained a lifelong love for the creative arts. You can find her behind the designs at Embroidery Library. Visit the website to find these designs and more at www.emblibrary.com.

*Designs featured are from www.emblibrary.com:
M4565 Flutterby Flourish (Candelwicking)
M5871 Magical Medallion Square (Candelwicking)
G2409 Rose Blossom (Candelwicking)
V1047 Cherry Basket (Candelwicking)*



Great Scott!

By Scott Goodman

Scott Goodman, owner of Sewing Machine Warehouse & Kneedle.com has been servicing the sewing public since 1976.

The Miller's Daughter

In love with your hobby? Many have taken their pastime to another level with substantial incomes, well into six figures. Some started with basic 4" x 4" frame machines, with gradual steps to professional models. Others took a leap of faith, investing in their future.

Like the nameless miller's daughter in Rumpelstiltskin lore, here is a profile of four individuals that spin their embroidery thread into gold.

Rebecca Caccavella

Rebecca started her career as a nanny. After marrying and having her own kids, she needed to supplement her income. Assisted by her mother, she started her home-based business with a Singer Futura, then a Husqvarna Viking Topaz. Her extreme demands were met by a Brother Entrepreneur. She currently has a Baby Lock Embroidery Professional and Enterprise. Husband Mike, left his job as an IT professional to assist this growing family enterprise. The Caccavella family now earns a substantial income creating and selling wedding and bridal items through Etsy, ebay and their own website.



Susan Astran



Susan turned her hobby into a profitable home-based business 10 years ago with a 6-needle Baby Lock Embroidery Professional machine. With a perky, positive personality, she engaged her social network and timing - the beginning of microbreweries. Her first account, Hangar 24 Craft Brewery, needed embroidered polo uniforms for staff. The account grew, and so did her reputation for quality and delivery. Susan's client list includes a large commercial property management firm; each new employee receives several custom-embroidery uniform sets. Susan just purchased her 4th 6-needle Baby Lock Embroidery Professional.

Kathy Pillsbury

Kathy combined her fanaticism for science fiction with embroidery. Kathy is...well, a Trekkie. She embraces all things Star Trek and Star Wars. In 1977, one year after Star Wars premiered, she attended the first Sci-fi convention in San Francisco. LARPing (Live Action Role Play), as Darth Vader, she gained a reputation as a costumer amongst the first cosplayers. Kathy embroidered authentic sci-fi patches by hand until her first embroidery machine, a Husqvarna Viking Topaz arrived in 1995. Kathy has found her niche by producing products with themes that feel like Star Wars, Star Trek, Ghostbusters and other sci-fi related embroidered items. Her current stable includes a Baby Lock Embroidery Professional, a Brother Entrepreneur and a Brother Entrepreneur Pro. Kathy must hold a record for the most stitches ever, as one machine, a Baby Lock Embroidery Professional shows over 378 million stitches on the odometer.

Maria Emma

Maria turned her passion into an EmbroidMe franchise storefront in New York City. Her previous corporate connections, experience and strong fashion sense took her down a different path. Maria's OnSiteEvent.ME (eponymously including her initials) does custom embroidery on-location for national brands, in high profile stores and pop-up shops.

Recently, I met Maria at Bloomingdales in Sherman Oaks, CA. With live holiday music in the background, and champagne pours for browsing guests, Maria was featured center-store, offering free embroidery on any Bloomingdales purchase. The next evening, she did the same for Goop, a pop-up lifestyle shop run by Gwyneth Paltrow and then Lacoste the next day.

Maria's clients include Victoria's Secret, Burberry, The Gap and more. For larger or simultaneous events, Maria engages her network of fellow EmbroidMe franchisees, scaling her business on demand. Maria's fleet includes several Brother 10-needle Entrepreneur Pro, 6-needle Entrepreneur and 1-needle Brother Persona embroidery machines.

These four vignettes are examples of thousands that are earning financial independence through embroidery. Each one, a unique snowflake, leveraging social, cultural, family and other assets to create a lucrative business that expresses their lifestyle and personality. Our greater embroidery family can be found in countless cultural and social niches. I have met many embroiderers that specialize within their passion over a wide variety of interests: vehicles, dog shows, Red Hat Ladies and mules... equestrian, charity, law enforcement and schools. Embrace your inner snowflake, your innate you-ness, and connect with the possibilities that intersect your social sphere. This can be life-changing.



Need math to justify your investment?

Here are some industry numbers: Complete professional packages can vary from under \$6,000 to over \$18,000. Many stores offer same-as-cash programs of up to 60 months, with no interest.

I will start with the higher number. \$18,000 over 60 months, equals \$300 per month. Polo shirts are a popular item. While prices and quality vary, good quality shirts can be purchased wholesale at \$3 each, plus thread and stabilizer at 25 cents. Your cost per unit is \$3.25. Let's pretend your first order is for a dozen custom pieces at \$29.99 each. Total order revenue, \$359.88. Total cost: \$39. Total net profit: \$320.88. One order per month and 3 hours of your time covers your payment. One order per week and you can add \$1,000 a month to your disposable income.

Another example: A basic baseball cap costs \$1.00-1.50, plus 25 cents in thread and stabilizer. Your cost for a dozen: less than \$21. Sell a dozen for \$19.99 each and you collect \$239.88. A net profit of nearly \$220. More than enough to cover your monthly payment of \$100 on a basic package.

You CAN do this!

Did I miss a niche? Are you embroidering for profit in an unusual way, for an offbeat culture or unusual hobby? Share your story with me, and I'll share it with my Facebook friends (Your friends, too!). GreatScott@kneedle.com or [Facebook.com/GreatScottSews](https://www.facebook.com/GreatScottSews)

...Continued from Page 57

To clean the area under the tension adjusting spring, slide a firm piece of paper such as a business card under the spring and remove the dust.



Replace the needles. Turn off your embroidery machine and insert new needles recommended by the manufacturer. Some owners like to keep a reference

nearby of which needle has been replaced and when. You can also use stickers, tape or a notebook to list the date when the needle was replaced. When you own multiple machines with multiple needles, it can be complicated to keep track. Essentially, replace the needles after embroidering dense designs on thick fabrics and when stitching on knits, silk and other difficult fabrics.

Dust the machine and wipe the screen with the provided suede or micro fiber cloth. Never spray any cleaner directly on or near your machine. Spray a cleaning cloth and wipe areas as needed. Use alcohol or other dissolving agents to remove sticky adhesive from embroidery hoops. Goo Gone and Krud Kutter are a few products I like to use sparingly on my hoops.

Dust and lint can accumulate in the thread guides of the upper threads. Periodically clean the thread path as described in your owner's manual. My manual has clear step by step illustrations.

Keep the embroidery machine covered when not in use to eliminate dust accumulating on the machine. Always unplug the embroidery machine when not in use for a long period of time or when leaving for vacation.

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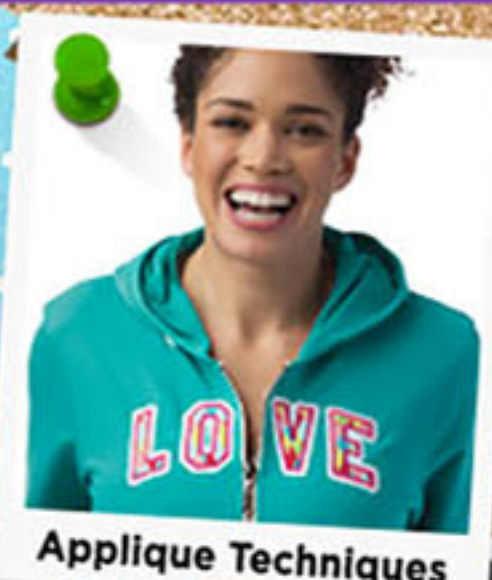
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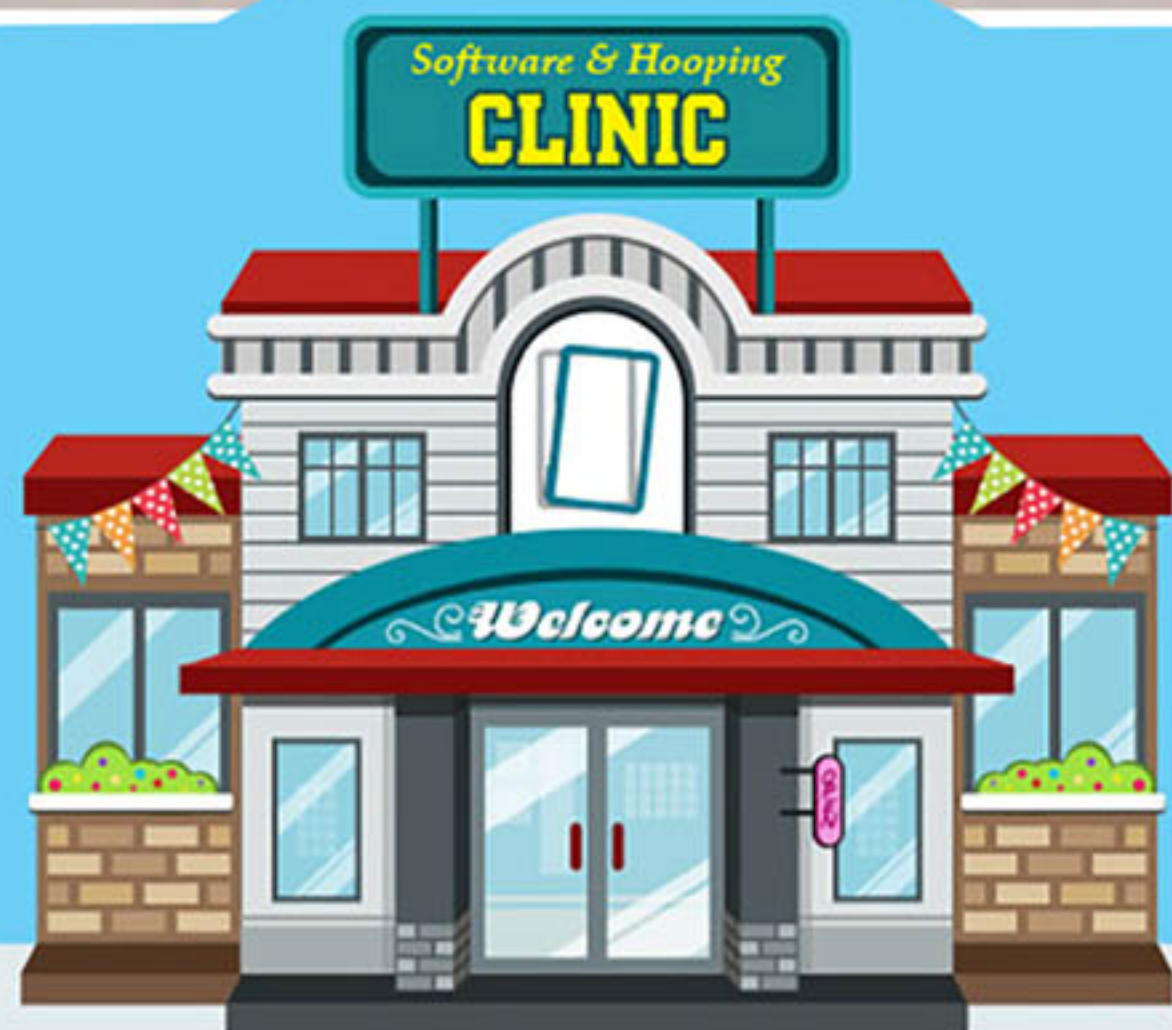
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May 2

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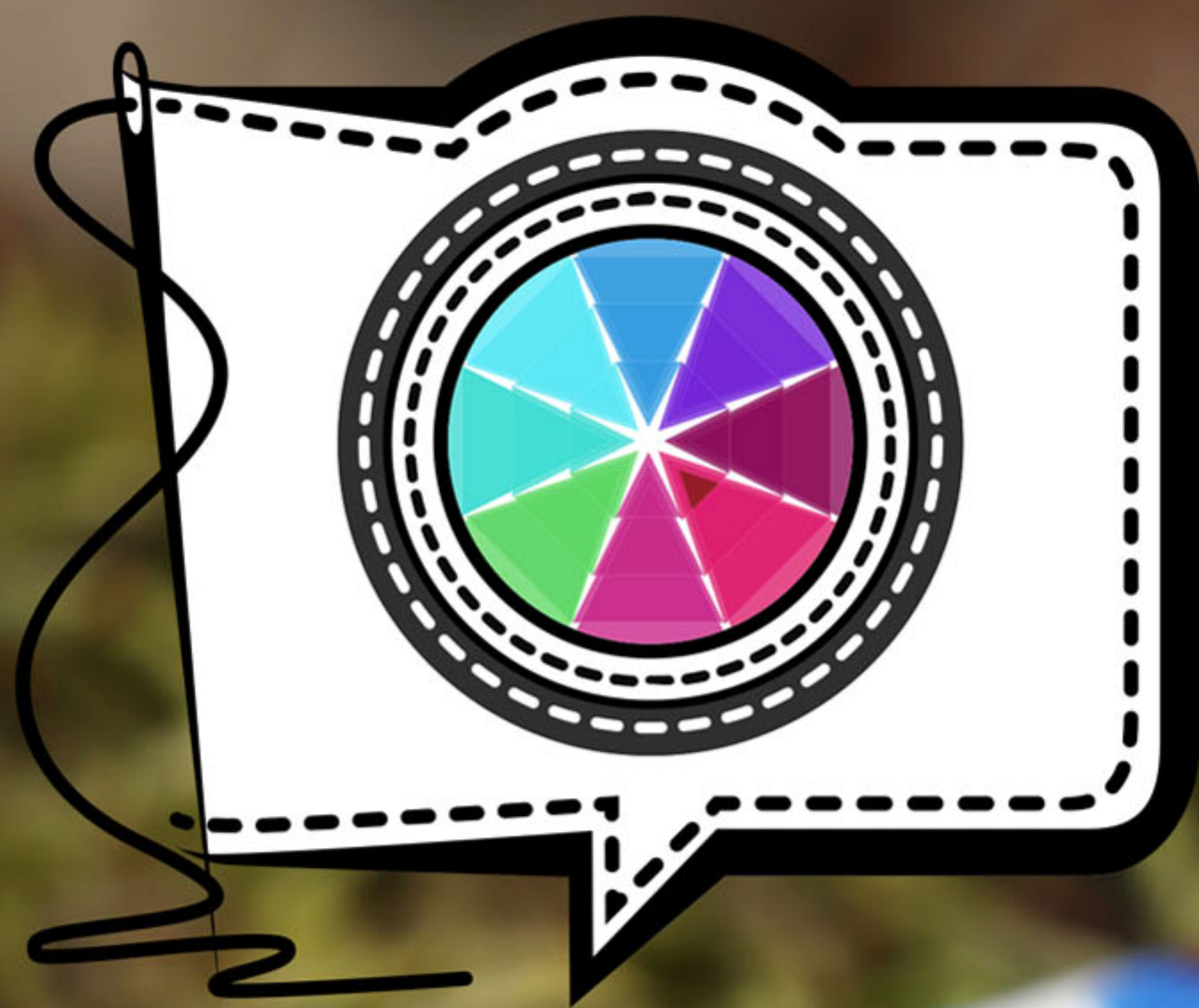
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By Denise Holguin



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